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GERMAN HEADQUARTERS OF
THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17.
April 17, 1901.



HE number of stragglers who, even after the Easter holidays, which means after the close of the regular musical season, ventured to concertize, was thus far an unusually great one, for scarcely an evening of the past seven days passed by without one or more concerts having taken place. Of those I attended, the song recital of Marie Tovote, at Bechstein Hall, made me acquainted with one of the most uneven of alto voices I have ever heard.

That this lady has had some excellent training was demonstrated in the easy and correct style of her delivery of coloratura in the difficult aria "Furibondo spiro il vento," from

Händel's "Partenope." But the voice building has evidently not kept step with the technical development, for while Miss Tovote has a voice which in the lower register has the true alto timbre and some sonority, her medium is lacking in strength and in modulatory powers, so that expressive delivery is an impossibility to her, and her head tones have absolutely no ring at all to them. Hence a song like Schubert's "Erkling," in which the contrast between the lower and higher registers, as demanded by the composer, is one of the most exceeding, should not be attempted by a singer who has not sufficient control over the upper registers.

Two concerts were given by female violinists, of whom Miss Laura Helbling, a winsome young Swiss woman, is no newcomer. She is a highly talented and quite original performer, who in point of musical conception is more interesting, however, than she is up to the present technically reliable. Her playing of the Bruch G minor Concerto showed both qualities to a pronounced degree, for while her in many respects delightfully musical and frequently quite original, from the accepted readings much varying interpretation of this beautiful, but somewhat hackneyed work, lent to it the charm of new features, Miss Helbling was, on the other hand, rhythmically not at her ease. A lack of experience in playing with orchestra may also have been to blame for this, but the fault was so grave that if the Philharmonic Orchestra, especially in a work which they know so well as the Bruch Concerto, and moreover under father Rebeck's routine guidance could be trusted in case of all emergencies, Miss Helbling in the first movement would probably have succeeded in swamping them and herself, while luckily, as it was, everything went, though at moments waveringly, after all on the whole as swimmingly as one "Rocked in the Cradle of the Deep." Technically, too, many mishaps occurred, the tone production was sometimes harsh and the intonation was not everywhere on the first hit absolutely flawless, but had to be amended by an occasional up or downward slide, as the case might be. Curiously enough the much more difficult Sinding violin Concerto showed fewer of these mistakes and the general delivery was free from all dross, so that I am inclined to hold to my first opinion, expressed several years ago, when Miss Laura Helbling appeared here almost a child yet, that some day this pretty and graceful young woman will number among the world's great artists upon her chosen instrument.

I have much less hopes in this respect as far as the second violinist of the week, Miss Ida Ricci, is concerned, although her visiting card bears the legend, "Socia distincta

della R. Academia di S. Cecilia di Roma." Her playing of a Corelli and Wieniawski work (D minor Concerto) afforded me but moderate enjoyment, because her passage work is none of the cleanest, and her playing is so lacking in temperament that one would be inclined to doubt her nationality, if the raven locks and dark eyes had not betrayed the child of the sunny South. In the opening Largo of the Sonata, however, as well as in the Romanza from the Concerto, Miss Ricci showed great beauty and charm of tone, and her cantiline playing might therefore be praised unreservedly, if it had a modicum of soul. Just in Beethoven's F major Romanza, however, the want of feeling was most painfully apparent, and it left the audience cold, as it was delivered with chilliness.

Otto Bake accompanied none too musically on this occasion. He is also one of those routine music artisans, who if they are lifted beyond their everyday surroundings by having to accompany an artist of superior qualities, do surprisingly well, but perform their duties in less than perfunctory style when they are the subservient accompanying vehicle of mediocre performers, who cannot put them upon their mettle.

H. J. P. Kaiser, a pianist who sports a sufficient number of initials to distinguish him from any other living or dead Kaiser, and who can claim just as many distinguished teachers, viz., Sgambati, Dr. Otto Neitzel and Prof. Karl Klindworth, gave a recital at Bechstein Hall. He proved that he had acquired a considerable degree of finger technique, otherwise he would not have performed the toccata from Sgambati's op. 18, with as much fleetness nor precision and brilliancy as he did on this occasion. I suppose it was this display of virtuosity which led the audience to applaud quite frenetically, for really outside of it and a certain amount of cold, deliberate and none too rousing musical intelligence, which was displayed more especially in the pieces by Sgambati (from op. 23 and 18). I was unable to discover anything that could make Mr. Kaiser's piano playing seem sympathetic to the audience. His tone is lacking in all qualities that lend the desired modulatory expression to pianistic offerings, for it had neither warmth nor charm, and equally free from poetic instincts was his delivery. Chopin, under these circumstances, especially such works as the G major Nocturne and the F sharp major Impromptu and sections of the C sharp minor Scherzo, seemed little palatable to ears which had retained reminiscences of Paderewski's poetical performances, which might be termed Nachdichtungen of just those very works.

More to my liking were the pianistic offerings of Marie Fromm-Kirby, an English lady, who has won a place of distinction among the musicians of her own land, and who is perhaps one of the best pupils of the late Clara Schumann. What prejudiced me in her favor before she played is the fact that, not like every Tom, Dick and Harry, or their female counterparts, Mrs. Fromm-Kirby felt it incumbent upon herself to obtrude her sole person during an entire piano recital. It is too bad that since Jove Liszt introduced this sort of one man or one woman's exposition, as the case may be, not many *boves* of either sex (this is a Latin, not an Irish, bull) can refrain from going to do likewise. They do not consider, however, that their personality and art attainments are frequently not big enough to hold the interest of an audience during an entire program. The English lady evidently knew her own limitations and varied her program by means of the assistance of so excellent a 'cellist as Hugo Dechert, of the Royal Orchestra, with whom first she gave a well rounded performance of the E minor Brahms, op. 38, piano and cello Sonata before she launched singly into the Beethoven E flat Sonata from op. 27. It is not a difficult work, and was performed in a healthy, natural, unaffected style which suited its character, and also with the necessary amount of an apparently reliable technic. The "Faschingsschwank"

reading reminded me of the interpretation by Clara Schumann of this fine work of her husband's. This is paying Mrs. Fromm-Kirby a compliment of a high order, from which I am going to detract immediately by stating that in some of her further selections, consisting of three pieces by the only too much neglected piano composer Adolph Henselt, and works of Rubinstein and Tschaiakowsky, the lady showed less force of intellectuality, playing, on the whole, somewhat dryly and more pedantically than the spirit of this modern music would warrant.

Hugo Dechert's beautiful and velvety tone on the 'cello shone to advantage in a group of pieces by Hugo Becker, Heinrich Hofmann and David Popper, which brought the above mentioned desirable variety into the program.

The Society for the Furtherance of Art gave their second musical entertainment of the season at the Hotel de Rome. The program was made up almost exclusively of the works of young composers who have not been able to make their way into the world or public performance. To pave it for them was certainly a laudable undertaking for a so emphatically heralded society as the one above and appropriately named. If, however, the object of Furtherance of Art is to be realized in deed and not in name only, then a wiser choice among the works of composers to be brought forward should certainly be made. As it was, one could hardly find among the mostly still in manuscript and perhaps forever so remaining Lieder and works of instrumental music by Arno Nadel, Max Laurischkus, both of Berlin; Oscar C. Posa, of Vienna; Robert Erben, of Berlin; Joseph B. Foerster, of Hamburg; James Rothstein, of Berlin, and Siegmund von Hausegger, of Munich—if I except the latter two, who also are no longer strangers—anything that was really deserving of being rescued from oblivion. Certainly in most of these compositions either the spark of creative invention or technical resources for developing the sparse ideas that occurred to the composer were entirely lacking, and in some instances both these necessary equipments were lustroously shining through absence. Hence Art (with a capital A) could certainly not have been much furthered, and not even the composers, whose works had better remained as unknown, as they were before, were in any way benefited by this concert. Nevertheless a few of the numbers of the program, more especially among the Lieder, found favor with the audience. Thus Posa's "Ich liebe dich," to words by Detlov von Liliencron, which are more suggestive than the music, was much applauded; probably in part also because a was tellingly and artistically delivered by the American baritone, Arthur van Eweyk. The other vocal soloists to whom the new songs were entrusted were almost as bad as the compositions, notably the ladies, of whom Emmy Reinhardt, the soprano, frequently differed in intonation from a quarter to half a tone with the pitch of the piano. The songs of Joseph B. Foerster displayed at least some melodic outlines that could well be grasped, but unfortunately these were just as trivial as they were lacking in originality.

A queer sort of music is Robert Erben's Scherzo in A flat and lengthy Brioso in B flat minor for piano, which the composer performed in person. The program called attention to the fact that they are still in manuscript and an exclamation point was placed behind the year of composition 1883! To me it would have seemed more wonderful if this meaningless music had found in the intervening years a publisher than that it remained in the hands and handwriting of the composer. Almost equally barren of ideas, but less pretentious, were a number of duets for oboe and piano by Max Laurischkus. Franz Bundfluss, from the Royal Orchestra, did his level best in conjunction with the composer, who played the piano part to make something out of nothing, but the effort proved all the more a thankless one, as the oboe does not particularly well blend with the tone of the piano.

One of the best amateur orchestras now in existence is the Berliner Dilettanten-Orchester-Verein, of which Concertmaster Max Gruenberg is the present conductor. He has brought this band of amateurs to a standard of ensemble playing which permits them to cope successfully with such ambitious artistic tasks as the performance of the "Egmont" overture and even the Seventh Symphony of Beethoven. Likewise in the accompaniment to the first movement of Beethoven's Violin Concerto they were able to do justice to the soloist, Felix Meyer, Royal Chamber Virtuoso, who performed the great work, and especially a very difficult cadenza bristling with double stoppings in clean, musicianly, if not exactly very brilliant style.

The other soloists of this concert, which was given at the hall of the Royal High School for Music for a worthy charity, were Martha Dsirne, mezzo soprano, and Moritz Mayer-Mahr, pianist. The former sang songs by Tschaiakowsky ("Nur wer die Sehnsucht Kennt"), Schubert ("Die linden Luefte sind erwacht") and Brahms

("Dort in den Weiden") with a good deal of affectation and a voice which sounds a bit weary or diseased. Mayer-Mahr, on the other hand, surprised even his friends and admirers with the healthy, virile and thoroughly musicianly style with which he treated the Beethoven C minor Variations, to almost all of which, and there are, as you know, no less than thirty-two of them, he succeeded in giving a particular flavor, making the well-known work thus more than usually interesting through this individual characterization of the various variations. A serenade of Mayer-Mahr's own composition (from op. 3) is replete with tender sentiment and shows some original harmonic traits, and I forgave him the selection of Liszt's Twelfth Hungarian Rhapsody because of the brilliant virtuosity with which he performed it.

Miss Grace Fobes, who gave a concert here at the Singakademie, and it was not even her first one, is unquestionably an American, although the program stated that she hails from Wiesbaden. Maybe the young lady was born near the Rhine, but her looks, her voice, that particular canary bird soprano leggiero vocal organ, which seems to be bred especially and nowadays almost exclusively in the United States, and even her pronunciation of the German text, fluent and correct as it was, all betrayed a descent from American parentage, even if the name, which a neighbor of mine at the concert distorted into Kratze Fobace, were no proof of it. According to the very nature of her voice such selections as the First B flat aria of "The Queen of the Night," from Mozart's "Magic Flute," in which Miss Fobes touched a clear, resonant high F, and the "Shadow Dance," from "Dinorah," were the best sung numbers, while for a Schubert lied like "Du bist die Ruh," Miss Fobes' vocal modulatory powers and musical feeling are equally inadequate. Much better suited to her style was, of course, the song "Die Forelle," and such dainty bits as D'Albert's "Zur Drossel sprach der Fink" and Jomelli's "La Calandrina," for the graceful and pleasing delivery of which Miss Fobes was deservedly applauded with enthusiasm by the large and fashionable audience which attended this last of the concerts of the season of 1900-1901.

The London violinist, Otto Spanur, whose first Berlin appearance occurred at this concert, introduced himself most favorably with the first movement and andante in B flat for Hans Sitt's A minor Violin Concerto, which work I also heard for the first time on this occasion. It is musically not an overwhelming composition, but offers a chance to the soloist to show all phases of violinistic technique, and of the opportunity Mr. Spanur was not slow to avail himself. He commands a thoroughly reliable technique, correct ear, excellent bowing and a solid, healthy and at the same time agreeable tone. All of these qualities he also displayed in Bach's "Chaconne," without, however, quite succeeding in exhausting its musical contents and possibilities.

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The very first production of Paderewski's opera, "Manru," will take place definitely at the Dresden Court Opera

House during the second half of the month of May. The exact date has not as yet been decided upon, as Geheimer Hofrath Generalmusikdirector Ernst Ritter von Schuch, who will conduct the premiere, writes to me, and which information I herewith make known in reply to several inquiries, among which one from New York.

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A letter from my friend and teacher, O. B. Boise, received early last week, read as follows:

DEAR FRIEND—On Thursday evening some young men are to play Marguerite Melville's piano quintet for us. Mrs. Boise has invited a few friends (informally) to hear it. Fearing you might make other disposition of your time, I hasten to write, as I may not have a chance to see you.

Trouble will begin about 8:30 p. m.

Affectionately yours, O. B. B.

Of course, I made no other disposition of my time, but was on hand punctually, meeting at the Boise mansion, which has long been known as the hospitable centre of meeting for most of the American music students and amateurs in Berlin, many of his pupils and their friends. Mr. and Mrs. White, the Ambassador and his wife, who were always present on former amateur occasions, are absent from the city, traveling in Italy. But among those present were Mr. and Mrs. John B. Jackson and Miss Rutter, Mr. and Mrs. Captain Behler, Consul-General and Miss Mason, Mr. and Miss Partello, Mrs. and Miss Armstrong, Captain and Mrs. Mensing, Miss Lillian Jefferys, Dr. and Mrs. George Watson, Miss Sherwood, Mrs. and Miss Moore, Dr. and Mrs. Cranz, Mrs. and Miss Cassel, Miss Mott, Mrs. Hartley and the entire class of O. B. Boise's pupils.

Everybody was on the tiptoe of expectation to hear the work of which rumor had foretold some wonderful things and of which the master himself judged that it was the best ever produced so far by any one of his pupils in all his experience. The first movement of the quintet, which was completed last spring, found also the unfeigned admiration of no less an authority than Paderewski, and thus the anticipations of the listeners were screwed up to a pretty high pitch. They were, however, bound to be surpassed by the production of the novelty, in which the modest, girlish little composer played the piano part and on occasion, when necessary, commanded her four partners of the strings like the wonderful musician she is. To cut a long story short and to say it briefly as well as confidently, I consider this E major piano quintet of Marguerite Melville in every way the finest and grandest chamber music composition that has been written since Brahms, and I make this strong statement with cool and unprejudiced deliberation, being fully convinced of its truth from my individual viewpoint. Certainly the slow movement in B major, and especially the middle section in the same minor key, is as "big" music as has been penned by anybody, even the best and most renowned among the male composers of chamber music, since the birth of Brahms' F minor piano quintet. With this work, however, it bears no resemblance in either contents, spirit or facture, for Miss Melville's is in its genre just as original as is Brahms', which, however, is the only quintet

with which I can compare it. The Scherzo in C sharp minor is wonderfully well written and effective for all the instruments. The final movement does not suffer from the usual ceasing of inspiration, but is as chock full of ideas as it is masterly and really quite wonderfully worked out thematically. This little woman is an absolute master of the technical resources of composition and her voice leading frequently as daring as it sounds satisfactory in its harmonic resolutions. Single and double counterpoint she handles with equal ease and she fears not the form of the fugue with all its different chicaneries and vexations. It all sounds natural, fluent and as if it had been written without difficulty. In the most intricate moments of technical working out the music never loses euphoniousness and general beauty. The form in all four movements is alike well treated, and all in all, this quintet must be pronounced a genuine masterpiece. Whoever is still laboring under the prejudice that women cannot compose music, should take up the score or listen to a performance of Marguerite Melville's piano quintet.

A repetition of the entire work was what the audience wanted, but they were granted only a partial fulfillment of their wish, for only the two middle movements were played once more. In the intervening pause George Fergusson sang two groups of songs by former Boise pupils, viz., two Lieder by Howard Brockway, of New York, and three by Edward F. Schneider, of San Francisco, while Max Guhlka, a very talented young American violinist, performed Marguerite Melville's dainty Berceuse and the writer's Gesang for the G string.

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Ossip Gabrilowitsch, in a private letter dated New York, April 4, makes the voluntary statement to me: "Die Everett Fluegel sind geradezu colossal." This sentence translated into the vernacular means "The Everett grand pianos are downright colossal." A stronger testimonial, shorter expressed and entirely unsolicited, coming from so talented and great an artist and authority, has not often been received.

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Both Eugen d'Albert and Moriz Rosenthal are at present sojourning in Italy. The former has rented the Villa Montanina at Carregi, near Florence, where his time is spent upon finishing a new work of larger dimensions, which will be heard next winter, while Rosenthal has for some time past been the solitary inhabitant of a little villa at Monaco, where he is playing—the piano—not roulette or trente et quarante. On good authority I am told that the ambitious and energetic Moriz is practicing regularly for eight hours each day the Godowsky-Chopin studies!

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At the Vienna Court Opera for the festive performance given in honor of the presence of the German Crown Prince, the first act of the newly mounted "Queen of Sheba," by Goldmark, was given. The composer on this occasion was offered a seat in the fifth row of the third tier

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or gallery, but he preferred to remain absent from the performance.

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As a Verdi commemoration the Hamburg Opera House began last Sunday night a cycle of Verdi's operas with the resuscitated Sicilian Vespers, which, though created during the master's second period, is one of his weaker works, as it indulges in many trivialities and crudities. The audience, however, was very enthusiastic, and Miss Marion Weed, our handsome countrywoman, as well as Messrs. Borgmann, Lohfing, Weidemann, the principals in the cast, and Kapellmeister Goellrich, were repeatedly called before the curtain. Verdi's "Requiem" will be performed at the close of the cycle, which is to embrace all of the master's most renowned operas.

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The composer, Jan Blockx, a friend and fellow student of Van der Stucken, has been appointed the successor to the late Peter Benoit, as director of the Antwerp Conservatory of Music. Benoit in his last will and testament inserted a clause that his works are in Holland and Belgium only to be performed in the Flemish language.

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Among the musical callers at this office in the past week were Miss Belle Andriessen, from Beaver, Pa., who, as well as Miss Augusta Frances Abel, from Pittsburg, Pa., both former pupils of Foerster, of Pittsburg, are now studying the piano in Berlin with J. Vienna da Motta. In their company was Miss Rose Andriessen, from Allegheny City, Pa., and Miss Roxy Verne King, a young dramatic soprano, from Rio de Janeiro, who is pursuing vocal studies in Berlin. Miss Martha Hofacker, another handsome young dramatic soprano from New York, a favorite pupil of Anna Lankow, came to tell me that she had two offers of engagements for the opera houses of Chemnitz and Elberfeld. As she could not accept both, I advised that she should take neither for the present, for I think that she can do better in a pecuniary way than either of the two directors are offering to this highly talented and vocally well trained young artist. In an almost similar predicament

is Miss Elfrieda Rhoda-Newberger, from New York, who has an offer to appear in a new undertaking about to present *Lebende Lieder* at Kroll's, or at one of the smaller German opera houses, and is at a loss to decide between this *embarras de richesse*, neither one of which will particularly embarrass her with riches.

O. F.

Amy Murray's Concert.

MISS AMY MURRAY, the charming interpreter of Scottish songs and music, is meeting with success everywhere on her tour. In one week in April she sang six times in concerts and recitals in different cities. In the morning of April 22 she sang in Chicago and on the evening of the same day she gave a recital in Milwaukee. Her other concerts that week included, April 23, Manitowish, Wis.; April 24, Aurora, Ill.; April 26, Dayton, Ohio; April 27, Columbus, Ohio.

Following is an extract from the Baltimore (Md.) *News* on Miss Murray's appearance in the Monumental City:

A unique and delightful entertainment given last night was the Scottish song recital by Miss Amy Murray at the Young Men's Christian Association Hall.

Miss Murray is an American of Scotch parentage, who has spent much time in Scotland, among the people of the Highlands and of the Western Islands, for the purpose of learning from the lips of native singers the preserved folk songs, some of them of immeasurable antiquity.

The possessor of a soprano voice of purity and sympathetic quality and a cultivated singer, she delivered the beautiful old melodies with a clear enunciation and charm of interpretation that won her hearers completely. In a bright and gracious manner she prefaced the songs with bits of history or anecdote.

She has not only a thorough knowledge of the dialects, but a true insight into the spirit of the songs, reflecting their exquisite humor and pathos in an inimitable manner. She sang first "The Auld Scots' Songs," by James Bethune, an American minister; then gave Sir Walter Scott's "Bonnie Dundee," "The Flowers o' the Forest" (old version), a sixteenth century air; Sir Walter Scott's "Young Lochinvar," arranged to an old border melody by Miss Murray herself; "Afton Water" and "O, Whistle an' I'll Come to Ye, My Lad," of Robert Burns.

These songs were followed by "When the Kye Come Hame," James Hogg, the Ettrick shepherd; "The Crook and Plaid," Isobel Pagan, and "Nae Luck About the House," probably by Jean Adams. Three old Highland songs were given with the quaint accompaniment of the clarsach, or Caledonian harp. The instrument used by Miss Murray is one made in Glasgow, after that owned by Mary Queen of Scots. She sang also three Jacobite songs, "Charlie Is My Darling," "Hey, Johnnie Cope," and "Will Ye No' Come Back Again?" Then she gave "Callie Herrin" in the holiday dress of a Newhaven fishwife. "Annie Laurie" was added by request, and then, quite informally and naturally, the audience was asked to join in the singing of "Auld Lang Syne."

The same paper published the subjoined editorial paragraph:

Once in a while—and pity 'tis that 'tis so seldom—some of the good people of Scottish birth or origin in this city arrange to have an evening of Scottish song and story, or some similar entertainment. Such an entertainment was given last night at the Y. M. C. A. Hall, when Miss Murray delighted a good-sized audience with her spirited rendering of a number of Scottish ballads and songs, interspersed with enough of pleasing comment to add a special relish to the performance. There is something about the Scotch traditions and the Scotch character which gives to anything that brings them vividly before one a charm absolutely unique; and we know of few things more thoroughly inspiring and refreshing than such an entertainment as that furnished by Miss Murray last night or as used to be given in former years by Durward Lely. We trust that the experience will be accessible more frequently in the future.

"Faust" in Concert Form.

Baernstein as Mephistopheles.

THE Schubert Vocal Society, of Newark, N. J., gave a fine concert at Krueger's Auditorium last Wednesday evening. The principal numbers of Gounod's "Faust" were presented by excellent artists, the soprano being Miss Minnie Tracey; the basso, Joseph S. Baernstein; the tenor, George Leon Moore, and the contralto, Mrs. Florence Mulford-Hunt.

The honors of the evening went to Mr. Baernstein and Miss Tracey. Baernstein's Mephistopheles is a marvelous impersonation. When "Faust" in concert form was presented in Providence, R. I., it was Baernstein who captured the audience with his magnificent singing and general conception of the "fascinating devil."

In Newark last Wednesday evening, the favorite basso duplicated his success. Baernstein's rich, sonorous voice and careful enunciation made his singing tell throughout the evening. The duet with the tenor in the prologue, his great solo, "The Calf of Gold," and again in the trio, his singing was marked by unequalled artistic ideals. Baernstein's versatility as an artist is remarkable, and frequent comment has been made in THE MUSICAL COURIER about his skill and ability to undertake all styles of singing. He has been equally successful in oratorio, opera, concert and recital and church singing. The rare and peculiar timbre of his voice and his intelligence qualify him for any place where good singing is required of a basso.

Miss Tracey sang delightfully and won a recall after singing "The Jewel Song." The other artists also did well, and the singing of the chorus showed excellent training. Louis Arthur Russell conducted. The Auditorium was crowded.

Fletcher Music Method.

THE success of the Fletcher Music Method has stimulated others to teach music upon what they call kindergarten principles, and although Miss Fletcher has no desire to monopolize this field, and would be the first to welcome and assist any system of merit, she is desirous of not having her method confused with these other so-called kindergarten methods.

The term "musical kindergarten" not being copyrightable is susceptible of being brought into disrepute through attempted imitations of Miss Fletcher's method, which was the first system of this nature in the United States and Canada to be indorsed by musicians and adopted in musical institutions, and to receive favorable criticisms from music critics. She has therefore changed the name to the Fletcher Music Method (simplex and kindergarten). The materials invented by Miss Fletcher are thoroughly protected by patents, and her certificate of authorization to teach her method cannot be obtained by correspondence any more than a university degree could be obtained in this way.

The composer, Jan Blockx, has been appointed director of the Flemish Conservatory at Amsterdam in succession to the late Peter Benoit.

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Musical . . . People.

Miss Della Burns, of Tyler, Tex., has come to New York to study vocal music.

L. C. Demack is the new organist of the Protestant Episcopal Church of Auburn, Me.

Miss Alice Pickens, of Gert, Mich., is studying piano at the Toledo (Ohio) Conservatory with Ernest L. Owen.

Miss Annie Palmgreen, a promising young singer, has joined the choir of the Cumberland Presbyterian Church at McKeesport, Pa.

Miss Mary Bradley, a young New England soprano, made her professional debut at the New Haven (Conn.) May musical festival.

Hervy D. Wilkins, assisted by a number of vocalists, gave a piano recital recently at the Rochester (N. Y.) Chamber of Commerce.

Under the auspices of the Free Kindergarten Association of Birmingham, Ala., Ernest Bayen Manning gave a piano recital on April 24.

Miss Ruth Lynda Deyo, pianist, and her brother, Master Morton Deyo, soprano, gave a recital last month at Unity Hall, Montclair, N. J.

James McLroy, Jr., instructor of music in the public schools at Versailles, Pa., promises interesting programs at the annual closing exercises.

Prof. R. Young, supervisor of music of the public schools of New Castle, Pa., contemplates making some changes in the methods of instruction.

Frederic Martin, a basso-cantante from Boston, sang at the closing concert of the Bangor (Me.) Symphony Society on April 23, given at the Bangor City Hall.

Miss Alice Davis, a senior at Bradley Hall, Williamsport, Pa., gave a piano recital recently, at which she was assisted by Miss Bubbs and Miss Graybill, vocalists.

J. B. Shirley, of Troy, has been appointed an instructor in music for the State School Institute, to be held at Thousand Island Park, July 8 to July 22, inclusive.

Robert Fritch is the new organist at St. Paul's Lutheran Church, Allentown, Pa. He succeeds W. A. Grossman, who has held the position for the past five years.

Harry Clifford Lott's song recital at the Columbus (Ohio) Y. M. C. A. was attended by a large audience. Mr. Lott is a baritone with an excellent voice and schooling.

Miss Lena Little, a Southern singer, has returned to her home in New Orleans, after spending several years in Europe. Miss Little is described as "a sweet voiced contralto."

The May musical festival at Columbia, S. C., opened on May 6 and was continued for two days. Among the soloists were Mme. Marie Zimmerman, Glenn Hall and Campanari.

W. F. Barnard, of Chicago, has been engaged to sing the tenor role in Burton's cantata, "Hiawatha," to be given this month under direction of G. A. Preston at Des Moines, Ia.

John D. Meher, a prominent student at Troy, N. Y., will go to Germany this summer, where he intends to settle at Leipzig for several years, and continue his studies as pianist and organist.

Miss Ethel Newcomb gave a piano recital at Odd Fellows' Hall, Binghamton, N. Y., on April 18. Dr. Edward Gillespie, baritone, assisted. Mrs. H. R. Holcomb accompanied for the singer.

Frank Nagel, president of the Society of Music Teachers of Iowa, has issued the first announcements concerning the sixth annual convention of the society to be held at Waterloo, Ia., on June 25, 26, 27 and 28.

Mme. Flavie Van Den Hende, 'cellist, and Flavien Vandervecken, violinist, assisted by Mrs. Clara Simpson-

Brady, soprano, and Charles Doersam, pianist, gave two recitals on April 22 and 25, at Guernsey Hall, Scranton, Pa.

Frederic Archer, director of music at Carnegie Institute, Pittsburgh, Pa., gave his 431st free organ recital on Sunday afternoon, April 21. Mr. Archer is delivering a series of music lectures on international topics.

The Arion Society, of Newark, N. J., Julius Lorenz, conductor, gave its spring concert at the Krueger Auditorium. The soloists were Miss Leah Crossman, soprano; Miss Isabella Bouton, mezzo soprano, and Karl Griener, 'cellist.

The Toledo (Ohio) Männerchor has engaged Mrs. Leonore Sherwood-Pyle as one of the soloists for the concert to be given at the Lyceum this month. The members of the Männerchor are planning an excursion to the Pan-American Exposition at Buffalo.

McCall Lanhams, who returned several months ago from Europe, is delighting large audiences in Texas with his singing. Mr. Lanhams is a baritone, and at a recent musicale in Austin was assisted by Mrs. Alonzo Millett, of San Antonio, and Profs. Ludwig and Seivers, of Austin.

A. D. Middleton, bass, and Miss Sloan, soprano, who will sing in the "Messiah" and the "Creation" at the May festival of Simpson College at Indianola, May 13 and 14, have been engaged by Prof. G. A. Preston for solo parts in the cantata, "Hiawatha," which will also be presented this month.

The last concert of the Wyoming (Ohio) Choral Society was given April 26, under the direction of Oscar J. Ehrgott. Portions of Gaul's "Holy City" and a number of four part songs completed the program. The assisting soloists were Miss Mayme Ellis, contralto; Miss Wheaton, soprano, and Charles Sayre, 'cellist.

Mrs. Dorothy Harvey, soprano; Edward P. Johnson, tenor, and Mme. Kaethe P. Walker, 'cellist, were the soloists at the concert of the Bloomfield (N. J.) Madrigal Society given at the First Presbyterian Church, Bloomfield, under the direction of C. Wenham Smith.

Mrs. Caroline Duple-Scheele gave a vocal recital at the Williamsport (Pa.) Y. M. C. A. a fortnight ago. The pupils who appeared were James Smith, Miss Tomlinson, Mrs. Canfield, Miss Busler, Miss Staddon, Miss Woodley, Miss Sara Slate, N. A. Gibson, Miss Derr, Mrs. Ranck and Miss Mary Rutter.

The members of the Arion, of Providence, R. I., gave the closing concert of the season at Infantry Hall. César Franck's "Beatitudes" was presented under the able direction of Dr. Jules Jordan. The soloists were Mrs. Bennett Griffin, soprano; Miss Edith Torrey, soprano; Mrs. Gertrude Edmonds, contralto; Leo Liberman, tenor; Stephen Townsend, baritone; Joseph Baernstein, basso. The Boston Symphony Orchestra and N. L. Witfor, organist, completed the ensemble.

At the annual meeting of the Eintracht Society, of Newark, N. J., the following officers were elected: President, F. A. Schuetz; vice-president, G. F. Sommer; secretaries, H. E. Schuetz and Charles Hartdegen; treasurer, Robert Hertzog; librarians, G. Fraentzel, R. Fehrenback, E. Wickenhoffer, M. Musaeus; directors, H. L. Kirchner, Albert Kranich, Otto Kruell, J. N. Tuttle, R. W. Hyatt, W. Strachle, E. Bick, Richard Kempf, H. E. Eberhardt, H. Herpers, F. W. Mock and A. Roemer.

The special musical services on Easter Sunday at the Central Union Church, Honolulu, attracted large congregations both morning and evening. The soloists in the morning were Mrs. A. M. Otis and Mrs. C. B. Damon, and A. B. Ingalls, the organist. The evening instrumental soloists were Miss Iola E. Bocher, violinist, and Harold Mott-Smith, 'cellist, and the vocal soloists included Mrs. J. T. Macdonald, Mrs. A. H. Otis, Miss Delia R. Griswold and Miss E. A. Halstead. Mrs. J. W. Yarndley, the director of the choir, was congratulated upon the excellent singing at both morning and evening services.

The following pupils appeared at the musicale given at the Convent of the Immaculate Conception, at Ithaca, N. Y., on April 24: Miss Mary Clines, Miss Nellie Pierce, Miss Lizzie McAllister, Miss Elida Sigler, Percy Mason, Laura Carrigan, Miss Juliet Coryell, Miss Barbara Feeley, Miss Agnes Sullivan, Miss Mary Youngs, Miss Nellie McAllister, May Kelly, Mary Purcell, Anna Clynes, Margaret Fitzgerald, Mary Rice, Misses Mary McAllister, Catherine

McAllister, Misses Lizzie Caveney, Mary Dwyer, Sadie Stoddard, Ella Senecal, Mrs. R. G. Gould, Miss Anna Higgins, Miss Fanny and Master James Conley, Miss Mayme Zinck, Miss Elizabeth Devoy, Bessie McGrath, Margaret Sammons, Miss Eleanor Wall.

The Nashua (N. H.) Oratorio Society presented Mendelssohn's "Elijah" at the concert given at the Nashua City Hall. The soloists were: Miss Gertrude Miller, soprano; Mrs. Grace Tripp, soprano; Miss Anna Miller Wood, contralto; George Leon Moore, tenor; Frederic Martin, bass. Eusebius Godfroy Hood, conducted, and Miss Anna Melendy, pianist, assisted. New Hampshire Philharmonic Orchestra, of which Henri G. Blaisdell is principal. The officers of the society are: Edward G. Andrews, President; Daniel L. Twiss, secretary and treasurer; Frank J. Cheney, librarian. Executive committee—President and secretary, Miss Anna Melendy, Miss Ella G. Valcour, Edward M. Temple, F. T. Watson, Edwin S. Gage.

Marion Sim is the director of the Conservatory of Music connected with the Emma Willard School at Troy, N. Y. Alice Gillies is the secretary. The faculty includes Christian A. Stein, piano; Fanny Devilla-Ball, piano; Annie Hagan Buell, piano, Virgil Clavier method; Carolyn L. Johnson, piano; Leah F. Curtis, piano; William H. Dwyer, piano; Clara Stearns, organ; Robert E. Foote, violin, ensemble playing and orchestra class; Clarence Phillip, violin; Albin R. Reed, voice culture; Thomas Impett, voice culture, solfeggio, vocal sight reading, part singing; Allan Lindsay, voice culture, harmony, musical theory and composition; Olive Puls, voice culture; Edward S. Thornton, clarinet and violoncello; George F. Doring, cornet; William G. Franke, flute; Margaret M. Gillies, piano, mandolin, guitar, and banjo; Elizabeth H. Lindsay, Fletcher music method.

Theodore Van Yorx Sings at New London.

THEODORE VAN YORX, the tenor, sang recently at New London, Conn., and from the reports the musicians were especially charmed with his voice and method. Here is an extract from a criticism published in the New London Day:

Seldom has the musical public of New London been fortunate enough to hear two such artists in one evening in this city as Theodore Van Yorx, tenor, and William Davol Sanders, violinist. It was a rare musical treat, never to be forgotten by the largest audience that ever assembled in Lyric Hall to listen to a concert. Van Yorx ranks without a peer among American tenors, and justly so; yet he is scarcely more than thirty years of age and year by year improving as a singer. In spite of great expectations aroused by glowing press notices of his singing with all the great musical organizations throughout the country, he more than satisfied all who were privileged to hear him. His is a voice of great breadth as well as beauty throughout the entire register. Not the little pinched up tenor voice usually heard, but a voice of the depth and richness of a baritone's, if he chooses to make it so, or a beautiful, pure lyric tenor, especially so in delicate effects. Nothing scarcely can be more dramatic in its intensity than his singing of "O Paradis," from "L'Africaine," or more delicately beautiful than his rendition of "She Is So Innocent," by Lecoq. In his interpretation of "Ninon," Van Yorx seems to fairly live the song, bringing the tears to the eyes of his listeners.—New London Day, April 23, 1901.

Electa Gifford Secures Many Engagements.

MISS ELECTA GIFFORD, the soprano, late of the Royal Opera, of Amsterdam, Holland, and also of the New Orleans French Opera Company, has placed her business interests in the hands of Charles R. Baker, of Chicago. Mr. Baker has recently secured engagements for Miss Gifford in Toledo, Madison, Oshkosh, La Crosse, Winona, and other large Northwestern cities, where the young artist has scored remarkable success. With Sidney Biden, baritone; Miss Elly von Fursch, violinist, and Harold Hammond, accompanist, Miss Gifford has been giving operatic concerts in costume.

Miss Gifford received a flattering offer from a New York manager to enter comic opera, which she has rightly refused.

The young artist left Europe at the height of her success to make a visit to her home (Toledo), the first Northern city where she sang. The Toledo press says of her that not since the days when Nordica sang there has any such voice been heard.

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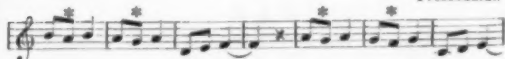
Old and New Counterpoint.

II.



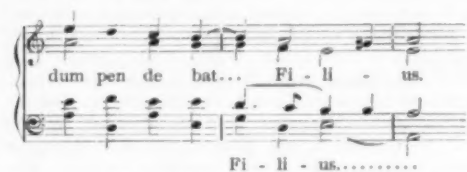
NE distinguishing feature of the old counterpoint is its tonal structure. Diatonic progression is the rule; chromatics are of rare occurrence. The ecclesiastical modes were influenced to a considerable degree by the nature of the old instruments, many of which contained only the white keys of a piano—but these keys were black in the time of Palestrina. In other words the principal minor seconds were mi, fa and si, do. Several leading tones were added during the sixteenth century, but the chromatic element was little known until the time of Bach. This diatonic tonal system restricted the modulation to a narrow scope, and naturally affected the melodic as well as the harmonic detail. This is more apparent in the old instrumental scores, for here the prevailing diatonic style shows itself in all the ornamentation, in the inverted mordente, the appoggiatura, auschlag and gruppetto. These agréments, or manières, frequently have, to our ears, a very quaint effect, as here:

Frescobaldi.



All these passing tones (+) would be chromatic in a modern score, that is as a general rule, for there is no law against the diatonic method. (Those who are anxious about this matter may find it fully illustrated in "Theory of Interpretation," pp. 272 to 277.)

After Monteverdi emancipated instrumental music from its previous condition of abject servitude to vocal music, the counterpoint for viols, harpsichord, &c., noticeably improved. Indeed, the cantabile style with harmonic accompaniment was impossible on those old keyed instruments known as the precursors of the modern piano. Hence thematic music (which is mostly contrapuntal) was a necessity of the time of Corelli, Scarlatti, Couperin and Bach. Here we find a complete system or mode of expression through the medium of melodic counterpoint acting almost entirely independent of harmonic formula, yet highly artistic and perfectly unified. The base and the interior parts are quite independent and assertive, representing the real essence of counterpoint, i. e., variance or dissension. This was a far advance beyond the stilted harmonic counterpoint of Orlandus Lassus and Palestrina. Were it not for the frequent occurrence of blank fourths and fifths in the masses and motets of Palestrina and his eminent contemporary we might mistake certain of their chorus parts for common chord progressions of the Haydn epoch. A brief quotation will illustrate this:



"STABAT MATER," PALESTRINA.

The only touch of counterpoint here is that between tenor and soprano in the penultimate measure, where the prepared seventh has a good effect. The excerpt is grammatically correct, but aesthetically unsatisfactory, owing principally to the blank, ambiguous fourths and fifths at the beginning and ending. This confirms the assertion I have so often made, that rules and formulas cannot be applied to a plastic art. Allusion was made in the previous dissertation to these vacuous intervals and to their supposed scientific justification. But, unfortunately for the advocates of that old theory, composing music is not a science. If it were, Lassus and Palestrina, Kirnberger and Spohr would outrank Scarlatti, Bach and Beethoven.

Like the flock of sheep continuing to jump the fence after the bars had been lowered, the book makers still disseminated the mediaeval doctrines of counterpoint after modern composers had rent the fabric and scattered it to the variable winds!

Blank, unmeaning intervals are freely accepted, but the much abused tritonous and many other innocent progressions are labeled like the plots of green in a metropolitan park: "Keep off the grass!" Nay, there are theorists who shudder at the mere possibility of a tritone, and would fain stigmatize it as apothecaries do their fatal nostrums, with skull and cross bones, to be sold to those only who are licensed to kill. In these text books the student reads much about what Thou shalt not do, very little of what Thou mayst. In fine, nearly all the rules and directions are arbitrary, dogmatic and uninspiring, and after enforcing these cerulean laws it is found, upon close examination, that they are unconstitutional.

Upon the dawn of lyric melody (which was coeval with the improved tone sustaining power of keyed instruments) strict counterpoint began to decline, or, at least, to be used less frequently. Reference is, of course, made to the monodic style, in which tuneful melody is accompanied by harmonic chord progressions. This was the Boccherini-Haydn-Mozart epoch, still continued, with occasional modifications or exceptions, to the present day. It represents the folksong and the music of nature, and may be called the antithesis to counterpoint. The latter is essentially an intellectual accomplishment, whereas lyric melody is spontaneous, and as free from the influence of theoretic formula as is the rainbow or the meadow flower. In a technical sense the subject of a fugue is a melody; so is the response, and likewise the counter-subject. But this species should be known as thematic melody. Among the forty-eight clavier fugues by Bach it would be difficult to find one that has a lyric theme as subject. No. 15, Vol. I., approximates the lyric style, but even this soon betrays its thematic mission. The same may be said of the subject of No. 7, Vol. II.

The best examples of strict counterpoint were written between the years 1650 and 1790. Composers then expressed themselves in thematic polyphony as naturally as Schubert expressed himself in the lyric and harmonic forms. The two Scarlattis, J. E. Bach, Corelli, J. S. Bach, Händel, Purcell, Paradisi, Galuppi, were the great masters of counterpoint from whom the student must learn this art. With them it was the prevailing style, the great musical desideratum. They became so imbued with contrapuntal figurations and combinations that even their dance tunes were thematic, and frequently canonic, imitations being employed in lieu of harmonic accompaniment. The harpsichord lessons of Händel and Purcell, Scarlatti and Galuppi, as well as the suites and partitas of J. S. and P. E. Bach, all bear testimony to the pervading influence of melodic counterpoint.

Mozart's operas, symphonies and chamber music sufficiently attest his skill as a contrapuntist, though he lived in a lyric age and was pre-eminently a lyricist. In spite of the melodic trend of his genius Mozart did, however, improve the quality of melodic counterpoint in one important respect: His phenomenal auricular sense discerned the ambiguity of certain intervals used too prominently by his predecessors, and Mozart eliminated these, or introduced them only upon unaccented parts of a measure where their vacuity attracts little attention. Nor did he hesitate to end a composition with a minor concord whenever the mood suggested a minor tonality. I count this another advance upon the work of the harpsichord composers, and with these improvements melodic counterpoint may be said to have reached its highest stage of development before Beethoven composed his first symphony.

This remark is not intended to apply to modern instrumental counterpoint, which is governed by different conditions and speaks a different language. In vocal counter-

point there is indeed nothing essentially new. In the Ring series Wagner wrote instrumentally for certain choral effects, all the voice parts progressing by leaps more or less extended, not scale-wise, as in the regular strict vocal style. These somewhat pyrotechnical skips have the appearance of having been written for the string orchestra, but the theorist who animadverts upon them would better penetrate farther into the score and explain to us the design of the composer. For surely he would not openly defy precedent in order to be merely unconventional.

The last symphonies of Beethoven and certain scores of Berlioz point quite plainly to the new order of instrumental counterpoint. (I am sorry to have no better name for this species.) But in the piano compositions of Chopin may be found the most unique examples; not isolated cases, but unigenous and characteristic specimens without number, and so poetically conceived that they seem to possess the quality of spontaneous unity. Not only in the ornamentation, but more especially in the dual themes, we hear the true spirit of counterpoint singing its various song of hope and fear, pleasure and pain, Paradise and Purgatory. Binary and ternary designs diverge and converge through the medium of motion, rhythm or tone (their individual traits being thus marked and emphasized), and, while there is no strict union of parts, there is symmetrical unity of heterogeneous motives.

With the chromatic element freely introduced into modern music, and lately applied to flutes, clarinets, horns and trumpets, counterpoint has become more various and complex. In fact, little remains of ecclesiastical counterpoint, save the immutable principle of variance as represented by dissonance, or the other expressions previously enumerated. Myriad examples might be quoted from Chopin, Schumann, Liszt, Wagner, Verdi, Brahms, Saint-Saëns, Grieg, Tchaikowsky, Glazounow, Richard Strauss and others. The following instances are cited because their *raison d'être* is plainly manifest: "Lorelei," Liszt; "Infernal Banquet," Chopin; "Danse Macabre," Saint-Saëns, the last part where the skeleton waltz is set against the Dies Ira; "Romeo and Juliette," Tchaikowsky, those crossing suspensions of the introduction; Halling, from Grieg's Norwegian Dances, op. 35, the allegro part in A minor; the combination of opposing motives in Wagner's music-dramas, especially in "Siegfried" and "Götterdämmerung"; "Till Eulenspiegel," Richard Strauss, the finale; Invitation to the Dance, Weber-Weingartner, four themes in juxtaposition after the main citation.

These examples rest upon the somewhat antinomial principle of counteraction. Contentious motives may thus become reciprocal, or the juxtaposition may be maintained until the dominant factors prevail and dissonance wins the day. Such is the denouement in Richard Strauss' "Zarathustra."

Let not the student suppose that this is harmony, or that it can be elucidated by means of acoustical deductions. Therefore, it is scarcely necessary to remark that the pedagogues have shed but little light upon the theory and practice of modern instrumental counterpoint. Indeed, there are many well-known composers who have failed to penetrate beyond the vestibule of this esoteric temple.

A. J. GOODRICH, New York.

Loomis Is Better.

HARVEY WORTHINGTON LOOMIS, the composer and former pupil of Dvorák, who has been ill, is now very much better. He is convalescing at the home of his brother, the well-known writer, Charles Battell Loomis, in Scotch Plains, N. J. Mr. Loomis' sickness was the result of his hard work in the composition and production of his incidental music to "The Tragedy of Death," which was given last winter at the Empire Theatre.

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CINCINNATI, May 4, 1901.

THE time for the annual series of students' recitals to close with the commencements has begun. At the College of Music they began this week with two recitals—one by the pupils of Signor Albino Gorno, on Monday night, and the other on Wednesday evening, May 1, by pupils of Signor Lino Mattioli. Mr. Gorno presented some exceedingly bright and talented pupils, prominent among whom is Mr. Holmes, a blind man, who played with an astonishing facility and some degree of brilliancy the Chopin Nocturne in E flat, and the Mendelssohn Capriccio Brillante, op. 22.

Perhaps the most enjoyable part of the evening came last in two numbers—both of them duets for two pianos, played by Misses Dalton and Beiser. The first of these was Liszt's "At the Spring," arranged by Albino Gorno, and the second, Raff's Gavotte from op. 200, arranged by A. Pescio. The clearness of the phrasing and a good sense of ensemble were features in the reading. Both of these pupils have decided talent. Other pupils of Mr. Gorno who were heard to advantage are the Misses Mulvihill and Zeller. The violinist of the evening was Miss Kiler, who played Godard's Concerto Romantique and an aria by Bach.

● ▲ ●

On Wednesday evening, May 1, the pupils of Signor Lino Mattioli were in evidence, and the sum total of the work again proved his exceptional value as a teacher of the voice. In training the voice Mr. Mattioli avoids all forcing methods and brings out fully nature's resources. There is not a single pupil of his training of whom it ever could be said that his voice suffered thereby—on the contrary, he always leads them to good results. The program was an interesting one. Noteworthy was the singing of Miss Minnie Plaut, who astonished the audience by her faultless intonation and well sustained voice in a little song, "My Love," by Lieber. Carl Gantvoort has a manly style and a fine, resonant basso voice. Miss Klarer is a dramatic soprano, whose voice is developing and expanding. Her future looks the brightest. Miss Flinn sang two numbers: "A Song of the Dawn," by Allitsen, and "Sombreiro," by Chaminade. Miss Jeanette Newbrandt was heard to advantage in "Woman's Love," by Schumann, and Chaminade's "Serenade." Mr. Martin Duncler sang an aria from "Hiawatha's Wedding Feast," with fine interpretative capacity. Mr. Hubbell is a dramatic singer and tested his powers in an aria from "Pagliacci" and "Serenade to Don Juan," by Tchaikowsky. Wm. Scully sang an aria from "L'Etoile du Nord." A quartet from "Don Giovanni," sung by Misses Klarer and Cain, Messrs. Hubbell and Gantvoort, brought the recital to a close.

● ▲ ●

The Ladies' Musical Club held an important meeting at Wurlitzer's Music Rooms on last Thursday morning. Miss Fanny Stone, the new president, was present, and the policy of the club for the next season was defined.

At the recent brief season of the Grau Opera Company in this city, a Schumann-Heink Club was organized at the Conservatory of Music. The young ladies of the club made an especial study of the "Walküre," in which she sang, and on the evening of the performance sent her a beautiful floral offering. Schumann-Heink acknowledged the delicacy in the following letter:

APRIL 21, 1901.

TO MY DEAR FRIENDS—Most heartfelt thanks for the dear picture and flowers. I shall send from home my photograph to the Cincinnati Conservatory of Music. In Germany is my home, in Koetschenbroda, near Dresden, Villa Tini, Meissner Str., 1. E., and with joy, open heart and arms, shall I receive my lovely, dear friends, if they will come and visit me.

All happiness and blessing to you all, in love and gratitude.

SCHUMANN-HEINK.

● ▲ ●

On Wednesday, April 24, Richard Schliewen lectured before the German Literary Club on "Wagner as a Reformer." His paper was enthusiastically received and caused an animated discussion, which was continued for two hours. Upon recommendation of the president the lecture will be published.

● ▲ ●

Miss Jessie Fay, pupil of Richard Schliewen, is beginning to be much in demand as a solo performer. Not only do the local churches avail themselves of her services as a violinist, but she is receiving flattering engagements from other cities.

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In the pupils' recital which the College of Music gave Saturday, April 27, two pupils of Mr. Schliewen distinguished themselves, Miss Rubel in a concerto by Bode exhibiting a clean cut technic and an abundance of temperament, and Mr. Dunsmore in a romance by Schill, a well balanced, sympathetic tone. Both were heartily applauded.

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A violin and piano recital of exceptional interest was that given by Miss Gretchen McCurdy Gallagher, violinist, pupil of Pier Adolfo Tirindelli, and Miss Edna Strubbe, pianist, pupil of Frederic Shailer Evans, in the Recital Hall of the Conservatory of Music on Wednesday evening, May 1. They were assisted by Miss Ada Ruhl, soprano.

Miss Strubbe is one of this year's graduates from the piano department, and her playing reflects in every respect the scholarly musicianship of her teacher. She has one characteristic above others, and that is—intelligence. And while the intellect predominates she is not without temperament. The latter quality she brought out unmistakably in her playing of the Tchaikowsky Romance and in the beautiful Andante of the Hiller Concerto. The latter is technically difficult, and the first and last movements are brilliant, but Miss Strubbe was equal to its demands, and, with Mr. Evans, sustained a uniformly fine ensemble. Miss Strubbe's equipment is one of which her teacher may feel proud.

Miss Gallagher played the violin with a maturing tone and an admirable fluency in her execution. In all the technical difficulties of the Ballade and Polonaise and the "Tema con Variazioni" of Vieuxtemps, her phrasing was clear and her playing clean. The Massenet-Hubay "Twilight" was played with a vein of poetry.

Miss Ada Ruhl, soprano, sang Tirindelli's "Mystic" with a good deal of feeling and imparted to it much character. It is a dramatic song, in which the accompaniment plainly suggests the orchestra. It received an encore.

The program of the evening was as follows:

Ballade and Polonaise.....Vieuxtemps
Piano soli—
Grillen, from Fantaisiestücke, op. 12.....Schumann
Romance, op. 5, F minor.....Tchaikowsky
Valse Caprice, L'Ingenue.....Jensen

RomanceSvendsen
TwilightMassenet-Hubay
The Bee.....Schubert
Song, Mystic.....Tirindelli
(Piano, organ and violin accompaniment.)
Tema con variazioni.....Vieuxtemps
Concerto for Piano, op. 69, F sharp minor.....Hiller
(Orchestral part on second piano.)
● ▲ ●

A piano recital was given on Friday evening, May 3, in the Recital Hall of the Conservatory of Music by Leo A. Paalz, pupil of Theodor Bohlmann. Mr. Paalz, who is expected to graduate next year, presented the following program:

First Concerto for Piano and Orchestra, G minor, op. 25.....Mendelssohn
(Orchestral part on second piano.)

Sonata, op. 2, No. 2, A major.....Beethoven
Ballade, op. 23, G minor; Andante Spianato (G major) e Polonaise Brillante, E flat major, op. 23.....Chopin
Capriccio, op. 76, No. 2, B minor.....Brahms
Mazurka Brillante, A major.....Liszt
Reminiscences de Norma (opera par Bellini).....Liszt

Mr. Paalz proved himself worthy of a great deal of praise in the rendering of so difficult a program. Technically he is well advanced and he plays intelligently.

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Prof. Virgil A. Pinkley's School of Elocution presented an interesting evening of readings by authors from their own works on Friday evening, May 3. The program, interspersed with musical numbers, was as follows:

Music, Instrumental duet, Ninth Concerto.....De Beriot
Violin, Miss Laura Vonderheide; piano, Miss Emily Hennessy.
Introductory remarks.

Virgil Alonzo Pinkley.

In Kentucky.

Vocal solo. Prof. John Uri Lloyd.

Poems. Miss Rosalia C. Smith.

Col. Coates Kinney.

Piano solo. Miss Emily Hennessy.

The dormitory scene from Tom Playfair.

The Casting of Coming Events (unpublished MSS.).

Rev. Francis J. Finn, S. J.

● ▲ ●

One of the enjoyable musical events of the present week was a testimonial concert to J. Stuyvesant Kinslow, under the auspices of the Cincinnati Concert Company, on the evening of May 1, in Sinton Hall. Mr. Kinslow is a barytone-basso, who owes his entire training to the talent of Mrs. Zilpha Barnes Wood. He has a manly style and a voice of uniform musical quality. He put his whole heart and soul in his work. All his numbers were well received, especially "The Two Grenadiers" of Schumann and "The Muleteer of Tarragona," by Henrion. Mr. Kinslow responded to two encores—one of which, "It Was Not So to Be," he sang with a great deal of feeling. Mr. Kinslow was assisted by Matthias Oliver, violinist, and vocalists, all of them pupils of Mrs. Wood, besides Miss Adeline Von Rees, reader from Miss Schuster's school. Mr. Oliver played the "Hungarian Dances," by Nachez, and "Hungarian Rhapsodie," of Hauser. Mrs. Wood's pupils were Miss Leona Watson and Miss Margaret Hanke, vocalists, and Walter Larabee, pianist. Miss Watson's singing of the "Jewel Song" was very creditable and all the others did well. Mr. Kinslow has a future.

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Pupils of Signor Mattioli will give another recital in the Odeon Saturday evening, May 11. The public is made welcome and a large attendance is assured, since the recital given by Signor Mattioli's pupils on the 1st was most enjoyable.

● ▲ ●

Richard Schliewen, teacher of violin at the College, will sail for Europe June 15. Mr. Schliewen will play solo

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The cantatas, "Wreck of the Hesperus" and "Building of the Ship" were given in the Lyceum Saturday evening by pupils of Mr. Gantvoort.

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Miss Jessie Jay, pupil of Professor Schliwen, is coming to the front as a soloist. The young lady recently filled several engagements in Indiana with such success that in three instances she was re-engaged.

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Mr. Schliwen, Signor Mattioli and Frederick J. Hoffmann, assisted by Miss Agnes Cain, will give an ensemble recital the latter part of May. The F major Sonata, Beethoven, and G major Sonata, Rubinstein, for piano and violin, will be heard.

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The engagement was announced this week of Theodor Bohlmann and Miss Susan Monarch, of the Conservatory of Music. It is several years since Miss Monarch came to Cincinnati to receive her musical education, entering the conservatory and being assigned to Mr. Bohlmann's class. She was talented, and her progress was so rapid that the teacher was extremely proud of her. Miss Monarch, after graduating, became a member of the faculty. It now seems that Mr. Bohlmann concluded to become an American by winning an American bride. The wedding will take place at the conservatory on July 1, to be followed by a trip to Europe. Mr. and Mrs. Bohlmann will sail July 4 on the Barbarossa, going direct to Berlin, where the honeymoon will be spent with the husband's relatives. They will return to the conservatory in the early fall.

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Recently a noteworthy recital for two pianos was given by George Schneider and Philip Werthner, of this city, assisted by Walton C. Hill, voice, at the W. C. A. Auditorium, Dayton, Ohio. It was under the auspices of the Mozart Club of the Gem City. Mr. Schneider and Mr. Werthner represent high ideals of art, and their playing was highly appreciated in the following program:

Double Concerto, E flat major, with Cadenzas by Moscheles.....Mozart
Impatience.....Schubert
Sylvia.....Schubert
Impromptu on a Theme of Schumann.....Reinecke
Barcarolle.....Schytte
Variations.....Sinding
The Spring Has Come.....Maude Valerie White
Veneziana.....Old Italian
Scene of the Rheindaughters.....Wagner-Buths
Scene of the Rheindaughters (from the Götterdämmerung).....Wagner-Buths
Scherzo, from Concerto, op. 34.....Scharwenka

◆ ◆ ◆

The Auditorium School of Music will close the academic year with a series of students' recitals and concerts.

J. A. HOMAN.

Mme. Anita Lloyd.

MME. ANITA LLOYD has filled many concert engagements this season. Her spring dates included Brooklyn Arion (March 31), special concert at Dr. Kethledge's church on April 11, and a musicale on April 15 at the residence of William H. Hooper. Last Sunday, May 5, Madame Lloyd sang at the Jersey City Dutch Reformed Church. Kate Stella Burr accompanied for Madame Lloyd at the two April concerts.

The New Prince Regent Theatre at Munich.

THE inauguration of the new Prince Regent Theatre in the capitol of Bavaria is fixed for August 21 next.

A few weeks ago Herr Von Possart, the indendant, to whom is due the realization of this great artistic project, told the history of this theatre, which sprang from the generous idea of the unfortunate King Ludwig II., of in the neighborhood a Wagner theatre. It has been served for our days to see the execution of this design, which there was constant and determined opposition for political reasons. Herr Possart, however, has shown himself strong enough to overcome all intrigues, and not only the theatre is an accomplished fact, but the program of the first season has been published.

The stage is 23 metres long and 14 metres deep, thus affording space for grand mise-en-scène. The stage entrance is on the west side, and there are rooms for the men, and male chorus singers, while on the opposite side is a



THE NEW PRINCE REGENT THEATRE, MUNICH.

similar arrangement of dressing rooms for the female performers. Nearby are the property and scenery warerooms. The whole of the stage mechanism is of iron.

The entrance for the public is on the north, with a carriage entrance on the side. The public enters first into a vestibule, then into a corridor, with a well arranged cloak and hat room. At the end of each corridor is a foyer of more than 80 square meters. From the foyer separate passages lead to the four compartments of the auditorium, which is inclined. It is constructed according to Wagner's idea, so that nothing interrupts the attention of the spectator. Besides the royal boxes and the so-called Fremdenlogen, or strangers' boxes, the theatre contains only parterre seats. Between the public and the stage is the orchestra, placed so that the public sees neither the conductor nor the musicians. The lighting is from an aperture in the ceiling.

The program is:

Meistersinger.....August 20, 25; September 2, 10, 14, 26.
Tristan und Isolde.....August 23, 27; September 4, 12, 20.
Tannhäuser.....August 29; September 6, 16, 22, 28.
Lohengrin.....August 31; September 8, 18, 24.

The director-general is Von Possart; stage managers, Messrs. Fuchs and Müller; conductors, Fischer, Roehr,

Siavenhagen and Zampe. Among the singers not belonging to the stock company are Anthes, from Dresden; Gershäuser, from Karlsruhe; Grüning, from Berlin; Hoffmann, of Berlin; Reichmann, of Vienna; Reiss, of Wiesbaden; Winkelmann, of Vienna, with among the ladies, Greef Andnence, of Frankfurt-on-the-Main; Helgermann, of Vienna, and Staudigl, of Wiesbaden.

The sale of tickets, 20 marks, has already commenced. Performances will begin at 5 p. m.

Honolulu News.

DURING the past two or three weeks the principal musical events in Honolulu have been given by Wray Taylor's Amateur Orchestra, an organization which our people are proud of. It is really wonderful how well Mr. Taylor keeps them together, as they number thirty performers, and this is one of the hardest places in the world to keep an organization together. A few months ago a choral society was started in connection with one of the

largest and wealthiest churches in the city; it had an excellent director, but it has already disbanded. Other musical organizations have suffered the same fate. On March 18 the Amateur Orchestra gave a complimentary concert at the Kamchamcha School for Girls. Some 300 students and many invited guests were present and passed a most enjoyable evening. Many of the numbers were encored.

A large number of Mystic Shriners from the Eastern States have been visiting our city, and on Monday evening, March 25, they were entertained at the Opera House. The play was "Nell Gwynne," by Florence Roberts and the Alcazar Company. The music was furnished by the Amateur Orchestra, complimentary to the Shriners, who were out in full regalia.

Nearly all of the churches had special music on Easter Sunday.

P. A. U.

King May Buy Patti's Castle.

LONDON, May 2.—The Chronicle says it learns from excellent authority that King Edward contemplates the purchase of Mme. Patti's castle at Craig-y-Nos. Colonel Davidson, in behalf of the king, will visit the castle and report upon its desirability as a royal residence.

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SAN FRANCISCO, April 29, 1901.

It was hardly known that Jean Gérardy was in this city last week before he was off again for Australia, where he is to give a series of concerts. Sir Henry Heyman met Gérardy at the Oakland side of the bay, and entertained him from Saturday until Wednesday, devoting his entire time to him. Gérardy is so well known here that great regret has been expressed at his not appearing in concert, but the short time allowed for preparation made it almost impossible at this time in the season to arrange it. Upon his return late in the summer he will probably appear in some concerts. It is expected that on his way to Australia he will play at Honolulu, where he will be sure of a fine audience, his fame having preceded him to that island city.

◆ ◆ ◆

Miss Jessie Foster, whose studio is in this city, goes to Stockton from Friday to Monday, where she has been engaged as soprano by the First Congregational Church. She has entire charge of the music and of the chorus choir, and has already done some excellent work in the selections sung. Her work with this church began immediately after Easter. Miss Foster has a number of pupils in Stockton as well as in this city. On Friday evening last she sang at a concert given by the Odd Fellows of the former city, singing as her number the "Echo Song."

◆ ◆ ◆

During last week there was a musical program each day and evening, at Byron Mauzy Hall, and a reception at the same time in their factory, where the interesting details of the construction of a piano were shown and explained. The interior of the building had recently been elaborately decorated upon an artistic color scheme in green and gold. The affairs were quite informal, but the music given by prominent musicians was always of interest.

◆ ◆ ◆

The second Wagner Society lecture last Monday night was on "Tannhäuser" and was well attended. Mrs. Mary Fairweather was the lecturer, and illustrations were given by a double quartet selected from the society, assisted by Miss Lily Roeder, Walter B. Anthony, George McBride and Claus B. Peterson. James Hamilton Howe was at the piano.

◆ ◆ ◆

An important morning in the winter's work of the Wednesday Morning Club, of Oakland, was that of last Wednesday when a program of Edward Schutt's compositions was given. The program is given below as being of special interest to all musicians, the works of this composer being seldom heard. Woodmen's Hall, in which the concert was given, is unfortunately not as perfect acoustically as one might wish, but the interest never flagged for a moment, close attention being paid to every word and note. Mr. Stewart read a short account of the life

and works of the composer, particularly relating to the time of the first appearance of the number contained in the program. The Wednesday Club, judging from the large attendance, is a flourishing institution. At the close of the program Mr. Stewart, under whose direction the concert was given, was thanked not only for what he had done in connection with the Schutt program, but also for many other favors during the past season.

Sonata for piano and violin, op. 26.
Miss Helen J. Hagar and Alexander Stewart.
Intermezzo, op. 31.
Reverie, op. 31.
Prelude, op. 30.

For piano.
Miss Hagar.
Suite for piano and violin, op. 44.
First movement.

Serenata for violin, with piano accompaniment, op. 52, No. 2.
Miss Hagar and Mr. Stewart.

Songs for contralto, op. 57—
Alone.
In Twilight Hour.
What I Love Is Mine Forever.
Mrs. Carroll Nicholson.
Miss Esta Marvin, accompanist.
Walzer-Maerchen, op. 54 (trio for piano, violin and cello).
Mr. Hagar, Mr. Stewart and B. Frank Howard.

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The Saturday Morning Orchestra, under the leadership of Oscar Weil, gave a concert at Sherman, Clay & Co. Hall on Thursday evening. Miss Alice B. Toklas and Miss Grace Freeman assisted.

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In aid of the British Benevolent Society a ballad concert will be given at Sherman, Clay & Co. Hall on Tuesday evening. The concert is under the direction of Wallace A. Sabin, and the soloists will be Mrs. Birmingham, Mrs. Carrie Brown-Dexter, Algernon Aspland, Arthur Fickenscher, Robert Blair, Mr. Van Linghem and Miss Kathleen Parlow, a violinist of ten years, who will make her first public appearance.

◆ ◆ ◆

Miss Frances Wertheimer, graduate of the Leipsic Royal Conservatory, who has just returned from Europe, where she has studied for the past five years, will give a piano recital in Sherman, Clay & Co. Hall on Thursday evening. She will be assisted by Oscar Frank, John T. Lewis and S. Martinez. The concert is under the direction of Henry Heyman.

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At her studio in Oakland, on May 6, Mrs. Carrie Brown-Dexter will entertain some musical friends.

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The regular monthly musical service at Trinity Church was held last evening, the program consisting entirely of works by the late Sir John Stainer. These included three anthems, "Awake! Awake!" "Lead, Kindly Light" and

"O Clap Your Hands"; also solos and choruses from "The Daughter of Jairus," "St. Mary Magdalen" and "The Crucifixion." Miss Millie Flynn, Mrs. J. E. Birmingham, H. M. Fortescue and T. G. Elliott were the soloists.

◆ ◆ ◆

Mrs. Grace Morei Dickman gives a musical reception on Thursday evening, May 2. Many of the well-known musicians of the city will be present.

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It is with regret that one hears of the approaching departure of Mrs. Gustavus Arnold from this city, it being her intention to sail for Europe late in May or early in June. She will go direct to London, and will spend three months with her former teacher, Graziani, her keen and active interest in music making study and work one of the highest possible pleasures. It is not probable that San Francisco will have the opportunity of hearing Mrs. Arnold sing in the future, as she will make her permanent residence abroad. She has seldom been heard in public here, only singing occasionally for some charity or at some club afternoon at the earnest solicitation of her friends. Mrs. Arnold has had many tempting offers to make a professional appearance, both since her residence here and during her life abroad.

Oakland Notes.

The following pupils of Miss Bessie Lee Wall took part in a program given under the direction of their teacher at Kohler & Chase Hall Wednesday afternoon of last week: Misses Elsie Campbell, Margery Coogan, Georgie Strong, Natalie Fore, Carolyn Oliver, Edna Strassburger, Margaret Salisbury, Estelle Wilson, Nadine Belden, Anita Oliver, Cordelia Bishop, Gertrude Gould, Geraldine Scupham, Alice Donahue, May Coogan, Mrs. King, Mrs. Allen and Leslie Oliver. Joseph Kendall played a violin obligato to one of the vocal numbers.

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This evening pupils of Alexander Stewart will give a recital at Kohler & Chase Hall. Twelve selections by as many of the students form the program.

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The officers of the Orpheus Club are president, George H. Collins; vice-president, Charles E. Lloyd; treasurer, H. K. Snow; secretary, Harry L. Holcomb; librarian, Wilson J. Wythe. Music committee, Edwin Dunbar Crandall, Miss Esta L. Marvin (honorary) and Dr. H. P. Carleton; voice committee, Paul J. Mohr, E. H. McCandlish, Dr. R. E. Gilson and Charles J. Evans. The active members of the club are E. O. Blethen, J. E. Dean, Everett Dowdle, James Y. Eccleston, B. S. Hubbard, William Knowles, Paul J. Mohr, G. A. Nissen, Ludwig Warnke, Alex. Young, Jr.; N. Symacopoulos, Dr. O. S. Dean, Clem. J. Bates, Jr.; H. A. Crandall, G. A. Hall, Charles E. Lloyd, E. H. McCandlish, Karl H. Nickel, H. K. Snow, H. A. Redfield, R. C. Rose, A. F. Wallace, Wilson J. Wythe, Delancey J. McDonald, A. H. Babcock, Alex. G. Bell, Philip S. Carlton, Andrew Dalziel, Dr. Ray E. Gilson, J. D. Maddrill, Lowell Redfield, S. J. Taylor, F. D. Palmer, Charles A. Neale, W. W. Crane, C. F. Dunsmoor, Dr. H. P. Carlton, George H. Collins, Charles J. Evans, Harry L. Holcomb, M. W. Jellett, C. E. Lloyd, Jr.; John McEwing, Edward Olney, J. J. Menefee, Mailler Seales, G. J. W. Stark, James M. Taylor, M. W. Koenig and Horace Crocker.

Hoffmann-Otten Recital.

Miss Hildegard Hoffmann and Miss Anna Otten appeared in recital in Haverstraw, Miss Clara Otten playing their accompaniments. The Easteride recital proved to be an unqualified success, so much so that it is much desired that the Ladies' Aid Society repeat its efforts in this direction. Every one of the artists received and richly deserved the unbounded applause afforded them.—Messenger, Haverstraw, N. Y., April 12.

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"Messalina."

By Maestro De Lara, at the Scala, Milan.

MILAN, April 18, 1901.

THE liveliest interest has been shown at Milan in the coming of De Lara's "Messalina," which already given at Paris, London, Monte Carlo and Rouen, had been attended with success. The Italian public in their turn were now to judge the last work of the author of "Moina," in which opera De Lara had shown some aptitude for musical composition.

The Milanese press invited last year to assist at the representation of "Messalina" at Monte Carlo, had reported in general a good impression of the music, and in consequence left the public kindly disposed for its reception.

I must say here that the judgment given was the result of this kind invitation of De Lara, who at the time was negotiating with the direction for the representation of his opera at the Scala. Although these advance press notices had favorably prepared the public, the death of Verdi brought a change.

They demanded a representation of a work of the "grande maestro," but, notwithstanding the good will of the direction, it was impossible to cede to their desire owing to their previous engagements with the author of "Messalina," who, in his turn, did not wish to waive his claim. This left the public in rather a hostile state of mind toward the usurping opera. A few days before the representation, however, there was a change in the public sentiment, for, to a composer who as a youth had commenced his musical studies in this same city, to which, now adult, he called for judgment of his work, courtesy demanded that some encouragement be shown.

Thus there were two elements in the theatre: the encourager and the disinterested listener; the friendly applause and the hisses of disapprobation. "Messalina," in fact, cannot claim applause, for it is not even a promise. De Lara is not a young man of twenty years, nor is this his initial attempt; if we are not mistaken it is the third work he has presented for public judgment, and when the third attempt of a would-be maestro is like "Messalina" one can affirm without fear of contradiction that the masterpiece will never be forthcoming.

It is useless to criticise the lack of melody, of reminiscences, of turgidity, of artifice that, at least, allows one to perceive the master, for none of these exist. "Messalina," in sum, shows no touch of a master mind.

Apparently De Lara aspires to the modern music drama, striving to portray through means of the orchestra the facts passing on the stage.

The attempts made by Massenet and Leoncavallo in this direction, while they were without success, still retain, especially in the case of Massenet, the elegance and the technic of instrumentation. In "Messalina" all this is lost sight of, the notes follow one another in a confused and meaningless mass; they are numerous, and in consequence the effect is noisy when the precise moment comes which calls for this effect; rare, detached and colorless in the situations melancholic or amorous. Never a phase broad, complete, imposing, which allows the mind a moment's repose from the incessant rage of notes that follow without direction and without object.

The libretto could not be better; the subject is large and lacks neither for dramatic and impressive scenic situations, powerful though licentious love of a courtesan empress, nor violent hatred springing from this same love. The action does not drag, but is developed rapidly enough through the four rather long acts to hold the attention of the spectator and create a lively interest to the end.

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The libretto is by A. Silvestre and A. Monrand. The first act passes in the gardens of Palatino at Rome. Messalina, awakened by the singing of her Oriental slaves, ap-

pears on the threshold of the golden door. The crowd of senators and subjects who await her, prostrate themselves before the Empress. Suddenly from the streets of the city comes the sound of an outrageous song that a disorderly crowd of plebeians repeat with outbursts of derisive laughter. Messalina wishes to know the offender, and orders her soldiers to bring him before her. It is a young African, Arres, who goes among the populous singing a hymn of rebellion. He repeats it to Messalina who looks at him and loves him, and with her caresses vanquishes the proud and innocent soul of the young rebel. She loves him, but for a day only, then expels him.

In the second act we find Arres who in the orgies of the tavern of Suburra still sadly recalls the beauty who bewitched him and left him. The kisses of Messalina have poisoned his blood. He loves the Empress unto death. In the tavern all is gay, drinking, singing, dancing, celebrating the feast of Bacchus. Messalina, her face covered with a veil, urged on by an insatiable desire of voluptuousness, roams unknown among the inebriated crowd.

In the tavern comes Elione, the most beautiful, the strongest of gladiators and brother to Arres. They meet and embrace. In the meantime several of the revelers surround Messalina and attempt to tear the veil from her face; she calls for aid. Elione runs to her; the crowd is furious, but single handed against a hundred he carries her safely from the tavern.

In the third act it is night. Messalina and Elione are hidden in a secret house of the former in Trastevere. It is night and they talk of love. A knock comes at the door. The woman hides Elione, the door is opened and Arres rushes in furious with love and sorrow. He wishes to save his brother, he wishes to save himself. Messalina must follow him, but the menace is scarcely pronounced when, on command of the Empress, he is surrounded by her guards, bound and from a window thrown into the Tiber. The scene changes; we are on a bridge crossing the river. In the distance we hear the singing of Messalina's slaves. A bark passes, Arres is rescued and swears vengeance.

The last act shows us the royal box at the arena. Elione from without demands of Messalina to return his brother, then comes to the box where the Empress awaits him immobile. She knows that behind the door stands an assassin to kill her, but she fears not. She loves the gladiator, and asks only to die by his hand. He menaces her, but does not kill. She opens the door to the assassin and Arres rushes in. Elione thinking to save the woman he has loved, and not recognizing his brother strikes him to earth. When he sees his handiwork he curses destiny, curses fatal woman, and amid the cries of horror of the populous throws himself into the arena below.

The true protagonist and hero of the evening was Tamagno. He has returned to us, we may say, rejuvenated in the force of his powerful organ. One cannot conceive a thing more phenomenal; his shrill notes of incredible power have at the same time a limpidness and crystalline purity and obey the will of the artist even to the point of obtaining a perfect mezzo voce "portamento and nota filata." The opera seems so written for Tamagno that it would be impossible to imagine it without him. His voice, his figure, the interpretation he gives to Elione is the ideal gladiator. Madame Vidal, on the contrary, was not at her ease. The voice seemed old and worn, and of a resonance not always agreeable, while at times, be it from a defective method or the voice itself, her high notes were but a scream.

Excellent in all respects was Magini Colette, the baritone, and it suffices to say of him that he held his own victoriously beside that of Tamagno and shared with him the merited applause. The orchestra did all that was possible under the direction of the able Toscanini, but in vain. The opera is so void, so empty, so inane that even an orchestra like that of the Scala was unable to produce an

effect. The stage setting, on the contrary, was a complete success. Its splendor could not be rivaled even by the mise-en-scène of the Paris Opéra.

The public applauded vigorously each scene, especially the first.

And to think that so much beauty had not even the honor of a second representation.

F. ORLANDI.

New York Composers.

Miss Hoffmann Sings Their Songs.

MISS HILDEGARD HOFFMANN sang a group of songs by New York composers at the musical festival, at Albion, Mich. The composers included Bruno Oscar Klein, Louis V. Saar, Gerrit Smith, Adele Lewing, Louis Koennenich and Frederick R. Barton.

Following are some of Miss Hoffmann's recent press notices:

Miss Hildegard Hoffmann, the bright particular star of the evening, possesses a soprano voice which well deserves the many kind things said about her. She had a prominent place on the program—a selection from "Lohengrin" and two groups of songs. Miss Hoffmann pleased the large audience greatly, as was evidenced by the generous applause, to which Miss Hoffmann responded with two encores.—Times, Wilkesbarre, April 24.

One would have taught, judging from the first part of last night's program at the Concordia, that the encore nuisance had at last been abolished. But it appeared, and with very good reason, after Miss Hoffmann's songs. And the demand for encore resulted in one of the daintiest and most welcome offerings of the evening—a spring song, quite familiar here, but nevertheless welcome, being rendered deliciously. In fact, Miss Hoffmann gave pleasure in all her work, and she is to be put down as one of the most successful soloists that have ever appeared under the auspices of the society. She is a beautiful girl, and that helps, but aside from that her manner and stage presence are so charming, her enunciation so good, and her intonation so true, that, added to eloquent interpretations and a voice of splendid range and good quality, she quite captured them all.—Daily News, Wilkesbarre.

The audience had the pleasure of listening to a New York lady, Miss Hildegard Hoffmann, who well deserves the many kind things said about her. Miss Hoffmann sang "Elsa's Traum," from "Lohengrin," and two clusters of gems from several authors. Miss Hoffmann was, with a single exception, the only one to respond to recalls: a spring song, one of the prettiest of the evening, however, "Who'll Buy My Lavender?" was none the less pleasing. * * * —Record, Wilkesbarre, Pa.

Miss Hoffmann, the soprano soloist, revealed a sweet voice that understood the most difficult requirements for musical and dramatic effect, and she soon had the unstinted praise of the audience.—State Gazette, Trenton, N. J.

The vocal soloist, Miss Hildegard Hoffmann, sang with sweetness and pathos and dramatic power. Senta's ballad was sung with spirit and intensity. Its pathos made it the very song for her best work.—True American, Trenton, N. J.

Another Ogden-Crane Indorsement.

THE following letter is one of several, in the same vein, that Madame Ogden-Crane, the celebrated vocal teacher, received shortly after her pupils' concert. It certainly is gratifying to a teacher to know that her efforts are appreciated, and have not been in vain:

72A ROMAINE AVENUE, JERSEY CITY, April 18, 1901.

Mme. Ogden-Crane:

DEAR MADAME—Thank you kindly for the tickets for pupils' concert. You do not realize the pleasure you gave us. I was very desirous to know something of your method of teaching, having heard you so highly spoken of as a vocal instructor. You deserve all the kind things said of you and more. Your pupils speak for your work—artistic in every note. You may well be proud of Miss Nathan—such fluency could come only through the hard work of a faithful and competent teacher. The trills in "Le Perle du Bresil" were perfect.

I followed each voice very carefully. I do not know any of your pupils—having been in these parts only about three months—so am not prejudiced in favor of anyone. It is a marvel how you manage to keep your own voice in such perfect condition with all your teaching. One thing is evident, you know how to handle the voice correctly, else your own would be marred.

Thanking you again for the pleasure given me, I am,

Sincerely, M. McKINNEY.

Elsa Marshall,

.. Soprano.

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BOSTON, May 5, 1901.

WHY does not some music critic of New York edit the memoirs of Moretti, who has had a wide and long acquaintance with singers, especially those of sunny Italy? To many Moretti was a constant and long suffering friend, when they needed not merely a dinner, but a month of dinners. And I am told that his book—a magnum opus, although it is in manuscript—is a marvelous commentary on the history of opera in New York. Maretzek, the Strakosches, Susini, Nannetti, Brignoli, Campanini—these are but grains of sand on the shore of Moretti's hospitality. Is it not true that Brignoli, when particularly pleased by a performance, sent the orchestra to Moretti's for supper at his, Brignoli's invitation? There are several titles for such a book: "Artists Whom I Have Fed," "Artists Who Worked me," "Spaghettis and Bel Canto." But Moretti's generosity was without strings. Did he not rebuke Susini, to whom he had assigned a table at will, for his modesty in ordering; and did he not insist that he should order profusely and of the best?

● ▲ ●

The twenty-fourth and last concert of the Symphony Orchestra (twentieth series) was given last night. The program was made up of excerpts from operas of Wagner; the overture, Bacchanale and scene between Venus and Tannhäuser from "Tannhäuser"; Siegmund's "Love Song," from "Die Walküre," and Siegfried's Parting, Siegfried's Death, Funeral March and finale from "Die Götterdämmerung." Miss Ternina and Mr. Dippel were the singers. There was a brilliant audience, and there was much applause, which Mr. Dippel took to himself whenever it was possible or improbable.

The "Tannhäuser" music was the Paris version. This Bacchanale, made for the enjoyment of the Opéra frequenters, struck me curiously last night, without scenery and dancers, without sirens and naiads, without "a train of Bacchantes rushing from the back of the cave in a tumultuous dance and wildly darting through the groups of nymphs and tender couples, inciting them to a frantic excitement." (Another stage direction should read: "When the bacchic frenzy is at its height a sudden weariness is seen to spread among the—audience.") The ballet was hooted at and mocked even before the performance in Paris. Petipa was then ballet master, and his scenario, if this word may be used for the scheme of the dancing, is still preserved. Here is an extract:

5. 16 ou 24 mesures. Prédominance de l'élément voluptueux. Les Nymphes niènt l'action.
7. 24 ou 32 mesures. Le délire augmente. Cris, hurlements de joie.

Now last night there were a few young women from the Cecilia who sang off the stage the music of the Sirens, and on the stage there was Ternina as Venus, armed with sheets of notes, while by her side in an eminently correct position was the Knight Tannhäuser Dippel in a dress suit which was apparently as fresh as it was when he left Wartburg.

Venus. I have never seen a satisfactory one. The part was created by Fortunata Tedesco. They say that changes in the music of her part and the difficulty of the intervals tired her so that "a voice which was already reduced to lower tones disappeared entirely during the rehearsals." And yet it was she who first made Italian opera popular in Boston. The Howard Athenæum was crowded; seats commanded \$4 and \$5 premium, and a most respectable Bostonian—possibly a Cabot—threw at Tedesco's feet his highly valued hat and cane, "in token of his own entire prostration." Richard Grant White, who saw her in New York, described her as "A great, handsome, ox-eyed creature, the picture of lovely laziness until she was excited by music, and then she poured out floods, or rather gusts, of rich, clear sound. She was not a great artist, but her voice was so copious and so musical that she could not be heard without pleasure, although it was not of the highest kind. * * * She had a noble voice, a beautiful head, she sang well enough and acted not quite so well, was charming at times, brilliant at others, pleasing always and always pretty. But she stirred no depth of feeling, nor did she in any way educate the public musical taste." This was the Tedesco of 1847. The Tedesco of 1861 was the Venus of "Tannhäuser." Nérée Desarbres described her in 1868 as a "beautiful and great singer," who after some years of absence returned to the Opéra in 1860.

Baudelaire, in an article concerning the first performance in Paris, speaks of "Mise-en-scène which was worse than inadequate, made by a former vaudevilliste; * * * a feeble and slovenly orchestral performance; a German tenor, on whom the chief hopes were founded, and who set himself to sing false with a deplorable persistence; a sleepy Venus, dressed in white rags, who had neither the air of descending from Olympus nor of being born in the iridescent imagination of a mediæval artist."

Thus we see that the Tannhäuser wandered from the true pitch; that the Venus was unsatisfactory; that the scenery was shabby. And of how many performances of "Tannhäuser" in New York or Boston might this not be said?

Georges Servières tells a singular story about the famous ballet. It appears that Wagner wished more sensual passion, more lively amorous fury; but the amiable Petipa would not step over the limits of decency held sacred at the Opéra—this was long before Leroux's "Astarté"—nor would he put on the stage the tableaux of "The Rape of Europa" and "Leda and the Swan." Yet there was an intention to display these tableaux. To

spare the modesty of the dancers, who were not then in the habit of being stripped, these groups were to have been formed by models from studios. Some were engaged, but this idea was abandoned, and these sketches of the mythological scenes were drawn by the decorator, Cambon, which were photographed, transferred to glass, to be reproduced; and these proofs are still in the archives of the Opéra. I believe the said tableaux first appeared on the stage at Vienna in 1875.

Now all this is as a prelude. The Bacchanale, played by the superb orchestra last night, did not seem to me amorous, sensuous, voluptuous, sensual. Without the sight of Venus and Tannhäuser and the other couples embracing, without the appeal and stimulus to the eye, the music might have been an interlude in a modern oratorio, an interlude entitled, "Pagan Revelry." I was at first inclined to think that greater speed might have fired the blood of the hearer, but I think now that the effect desired by Wagner depends largely on scenic display. Perhaps I am growing old.

But the mere thought of these sentences from Rowbotham's description of music in the days when Nero consulted vocal methods and gave recitals and traveled as a virtuoso, is more provocative than any concert performance of Wagner's Bacchanale.

"And from one end of the gardens came the roar of vast bands of music, while dancing girls, in the lulls between the courses, came dancing down the files of tables in troops, wrapped in thin gauze and clattering their cracking castanets. And many of them were Spanish girls from Gades, in Spain, who danced in line, rising and falling in waves of tremulous hips. And also Syrian dancing girls, more wanton than these, half naked or entirely so; and these had cymbals that they clashed above their heads, and their was something fearful in their wild immodesty."

"Something fearful in their wild immodesty." How can you set that idea to music? 'Tis impossible. Nor can any painter keep pace with the imagination, for even the engravings that illustrate sonnets of Ariosto disappoint fantastic amateurs. Nor would Don Giovanni have asked the Stone Man to sup with him, had he found his ideal in Donna Elvira, one of the most perplexing, misunderstood characters in the kingdom of opera.

Venus and Tannhäuser singing from sheets of music; the Sirens prudently concealed; the sight of many able-bodied men playing instruments of various kinds. On the other hand, how often have you ever seen an adequate performance of this Bacchanale on the stage? Even the less pretentious version is generally absurd. A fat unwieldy Venus scolds shrilly and in various keys a man that holds awkwardly a harp, and when the time comes picks at it viciously and at random, and sings one of the vilest songs ever imagined by the wit of man; vile in structure, not in sentiment, I hasten to add. There are ballet girls sprawling or hopping; there are females posturing; all suggest flannels prepared and medicated by the good Dr. Jäger, and not one of them is desirable. "Tannhäuser" in this country, especially of late years, is pitched upon the stage. It is an open question whether the concert performance is not better, for the eye is not so grievously assailed.

Why is it necessary to break the phrases of Siegmund's song into little bits, to chew them, and to spit them into the face of the audience? Campanini—how soon are we forgotten!—Campanini sang this song beautifully, so far as phrasing and vocal art were concerned; and the German-American Wagnerites said: "That is not true Wagnerian singing; furthermore Campanini has not the true Wagnerian spirit." These objectors afterward threw up their hats and danced upon them for joy when Krauss howled and screamed—and they now speak respectfully of young Mr. Dippel, who at his Wagnerian best is only a collar-and-elbow singer. Krauss, I read the other day, has been obliged to go to Ems for the sake of his vocal cords, which he will not be able to use for a long time. When he was last here I wondered how long his throat, lungs, diaphragm and the rest of his clockwork would stand the strain. He is pleasantly remembered in other ways, as at the Adams House. He was removed from the

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dining room of that inn—in fact, he was borne aloft, as Siegfried for burial—because he would fain smoke at the table, while unimportant ladies were in the room. As for Mr. Dippel he is still with us, Mr. Dippel the general utility man, Mr. Dippel, the saviour of box office receipts when tenors are knocked out and managers turn pale. Mr. Grau could dispense easier with Mr. Jean de Reszke than he could with Mr. Dippel, who is unromantic, but sure in romantic parts. Last night this juggling tenor distinguished himself chiefly by accepting all the applause, from wherever it came and to whomever it was directed. I have heard him many times; but I never heard him sing so badly as he did last night. Yet he was very happy, as pleased as Punch, and he even bowed his acknowledgments for the hearty applause that followed the performance of Siegfried's Funeral March. *Absit omen!* Ternina sang with taste and emotion in the music from "Die Götterdämmerung," but she was a Croatian Venus of sound musical taste who did not try seriously to keep Mr. Dippel by her side.

M. W. G. asks me to describe the vocal art of the male soprano Salimbeni, of whom I spoke at length in THE MUSICAL COURIER last week. No doubt M. W. G. is a singer in quest of the true method. Gladly would I help her, but the only true method is taught near the Fountain of Youth; grazing unicorns are seen on the meadow near the academy, and the Flying Dutchman is the only ship that sails for that far off, isle. Nevertheless, let us see what Johann Adam Hiller wrote about this famous singer. I translate from pp. 237 to 239 of "Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit" (Leipzig, 1784).

"He was beyond doubt and peradventure one of the greatest singers whom Italy has produced. Not that he was equally able in all branches of the art; but in those toward which his genius impelled him he was the more excellent. His voice was very pure and agreeable; it was not one of the strongest; on the other hand, it was not weak; it was easily heard above other voices without his shrieking and it was rather full. In large theatres, such as are at Berlin and Dresden, he could be heard everywhere uncommonly clear, and he was also understood. When he was in Berlin the compass of his voice was from A (marked once) to C or D (marked thrice); but in Dresden he never sang higher than B flat (marked twice). His intonation was extremely pure. None surpassed him in full knowledge of the resources of a voice, and none knew better than he how to conceal from the public the slight weaknesses, which were ever apparent to him. Salimbeni never undertook anything unless he was convinced beforehand that he would succeed in it. The adagio was the field in which he especially conquered; in the adagio he stirred mightily the heart. More than once has he thus drawn tears from the hearers. He was fertile in beautiful, well-invented, spontaneous variations. He was much helped in this way by a fair knowledge of the principles of harmony—and he pursued his studies further at Berlin with Schaffrath. Now next to the adagio was the so-called "Andante Brillante" favorable to him, as were other arias in this line. The allegro he sang distinctly and precisely, for his voice was exceedingly flexible, and he sang at the proper pace; yet there was an occasional absence of the necessary fire and expression.

"His vocal art was in other respects extraordinarily clean and elegant. The short trills, beats and details of ornamentation were performed faultlessly. His long trills were not bad, but they were a little too fast and not sufficiently distinct. This was not from any lack of industry, but in all probability on account of the too great pliancy of the vocal cords in the air tube. His carrying of

the voice and his sustaining of tone were incomparably beautiful. He knew by use of the messa di voce to lead the voice with the greatest purity and smoothness from the faintest tone to such a degree of power that the hearer believed he was listening to the strong note of an admirable trumpet, and on sundry occasions members of the audience were by this made fearful. And as this high pitched tone was not too often held out for a long time, the more excitement and wonder did it therefore arouse.

"His strength did not lie in action, especially if there was need of fire and passion. For this reason 'Arie parlanti' were not advantageous to him. But when Salimbeni sang in adagio the hearer was as enchanted through the spell of song, and he did not notice that the singer was stiff and motionless; that he stirred neither hand nor foot; that he remained fast, as though he were planted there."

Festivals.

Richmond Wednesday Club Festival.

RICHMOND, Va., May 3, 1901.

THE eighth annual music festival of the Wednesday Club, of Richmond, the musical event of the year, has taken place and has been a great success, the greatest musical success yet achieved in our city. The selections made by the chorus showed appreciation of the best modern music—and music of decided technical difficulty. The program on Monday night was as follows:

Overture, Jubel.....	Weber
Orchestra.....	
The Erlking (by request of the Wednesday Club).....	Schubert
Mr. Miles.....	
Mad Scene, from Hamlet.....	Thomas
Madame Blauvelt.....	
Aria, Celeste Aida.....	Verdi
Mr. Williams.....	
Serenade for String Orchestra.....	Volkman
'Cello obligato by Louis Heine.....	
Trio, from Fifth Act of Faust.....	Gounod
Madame Blauvelt, Mr. Williams, Mr. Miles.....	
Symphonic Poem, Les Elouides.....	César Franck
Orchestra.....	
Stabat Mater.....	Dvorák
Mrs. Zimmerman, Miss Roselle, Mr. Williams, Mr. Miles, Wednesday Club and Orchestra.....	

Arthur Scrivenor conducted the Wednesday Club and with force, producing effects never seen before.

Madame Blauvelt was the star of the evening.

Evan Williams is sympathetic always and never fails to touch his audience.

Mr. Miles sang well and pleased his hearers.

Miss Roselle and Mrs. Zimmerman, too, made many friends.

The program at the matinee Tuesday afternoon included the following selections:

Three Dances, Nell Gwynne.....	German
Country Dance.....	
Pastoral Dance.....	
Merrymakers' Dance.....	
Waltz Song, from Faust.....	Gounod
Children's Chorus and Orchestra.....	
Aria, Infelice.....	Mendelssohn
Mrs. Zimmerman.....	
Jewel Song, from Faust.....	Gounod
Madame Blauvelt.....	
Song of the Norms.....	Hoffman
Mrs. Zimmerman, Children's Chorus and Orchestra.....	
Violin solo, Rondo Capriccioso.....	Saint-Saëns
Miss Nichols.....	
The Lost Chord.....	Sullivan
Children's Chorus and Orchestra.....	

Aria from The Barber of Seville.....	Rossini
Madame Blauvelt.....	
Charge of the Light Brigade.....	Somervell
Children's Chorus and Orchestra.....	
March, from Suite in B flat.....	Lachner
Orchestra.....	

Madame Blauvelt again won the hearts of old and young, and hearing her will probably be the inspiration of many young singers of the future. Miss Nichols proved to be an accomplished violinist.

Tuesday night there were two ovations, one for F. C. Hahn, of Richmond, when the Prelude to the "Indian Princess" was played by the Boston Festival Orchestra, and the other for Madame Schumann-Heink. Mr. Hahn was touched by the enthusiasm of the audience after the performance of his prelude; Richmond can now claim that she has in her midst the author of an opera. Tuesday night the overture was played in Richmond for the first time, but it was played by one of the leading orchestras in New York last summer and met with appreciation from some of the best musical critics. Nothing like the sensation created by Madame Schumann-Heink was probably ever seen in Richmond before; the audience literally went wild, the applause became vocal. The wonder was how one human being could possess such versatility; there was no phase of emotion she could not touch and fathom, and such a voice, such beauty, such range! The following is the program of the concert Tuesday night:

Prelude to Indian Princess (by request).....	Hahn
Orchestra.....	
Song of Destiny.....	Brahms
The Wednesday Club and Orchestra.....	
Aria from Eugene Onegin.....	Tchaikowsky
Glenn Hall.....	
Overture, Benvenuto Cellini.....	Berlioz
Orchestra.....	
Aria from Rienzi.....	Wagner
Madame Schumann-Heink.....	
Herz wunden.....	Grieg
Im Frühling.....	Grieg
String Orchestra.....	
Three Hungarian Melodies.....	Korhay
Where the Tisza's torrents through the prairies swell.	
Had a horse, a finer no one ever saw.	
Shepherd, see thy horse's foaming mane.	
Mr. Miles.....	
Die Allmacht.....	Schubert
Mme. Schumann Heink.....	
Out of Darkness.....	Gounod
Mr. Miles, the Wednesday Club and Orchestra.....	

M. H. B.

Glenn Hall in "The Redemption" with Boston Handel and Haydn.

Mr. Hall is a newcomer in oratorio, and proved very pleasing. He has a sweet voice, remarkably pure in tone, and, while not especially powerful, it is most acceptable.—Boston Post, April 8.

The first third of the oratorio was characterized mainly by the evenness of the very prominent "narrative" sentences, given with firmness and intelligence by Glenn Hall, tenor, and Ericsson Bushnell, bass.—Boston Globe, April 8.

The soloists were adequate. Mr. Hall has a most youthful appearance and a pleasing light tenor voice.—Philip Hale, in Boston Journal, April 8.

Glenn Hall proved to be a conscientious tenor, who sang with surety of intonation, good expression, and, best of all, a very clear enunciation.—Louis C. Elson, Advertiser, April 8.

Glenn Hall and Ericsson Bushnell had the trying and monotonous task of officiating as the two narrators, but they did it with admirable effect. * * * Mr. Hall was admirable, and sang with excellence of expression. He has a pure tenor voice, somewhat light, to be sure, but sweet and true at all times, while his clearness of enunciation is something that might well be copied by others.—W. F. Apthorp, in Transcript, April 8.

Glenn Hall has a light tenor voice of a pure, clear quality, and he sang the part of the First Narrator with expression and excellent comprehension of the text.—Boston Herald, April 8.

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HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, MASS., May 6, 1901

THE members of the Thursday Woman's Club, at their recent concert in Chickering Hall, enjoyed hearing Miss Edith E. Torrey, the dramatic soprano, in a group of German and French songs. Miss Torrey was one of the soloists at the concert given by the Providence (R. I.) Arion Club, Jules Jordan, conductor, and César Franck's "Beatitudes" was the work presented.

Miss Adah Campbell Hussey, the contralto, having received a leave of absence from her church, will sail for Europe May 8, on the steamer Commonwealth. The singer is going abroad to study with Henschel. Miss Hussey expects to return to Boston in October. During the season now closing, she has filled a number of important concert engagements in and out of town.

Following is the program given at the recent recital by Miss Helene Wetmore, soprano, and Miss Louise Ainsworth, contralto:

Pastoral	.....Saint-Saëns
Miss Wetmore and Miss Ainsworth.	
Serenade	.....Strauss
Songs My Mother Taught Me	.....Dvorák
Les Filles de Cadix	.....Thomé
Miss Wetmore.	
Gia l'ira m'abbandona (Il Profeta)	.....Meyerbeer
Abode	.....Schubert
Miss Ainsworth.	
Romance, op. 22	.....Wieniawski
Zapateado	.....Sarasate
Miss Brunelle.	
Irish Love Song	.....Margaret Lang
Haymaking	.....Alicia Needham
Miss Wetmore.	
Sous les Oranges	.....Holmès
Spring Song	.....Holmès
Les Griffes d'Or	.....Holmès
Miss Ainsworth.	
The Angelus	.....Chaminade
Viens!	.....Saint-Saëns
Miss Wetmore and Miss Ainsworth.	

Both young singers are pupils of Mme. Etta Edwards, and both show the excellence of that teacher's vocal training.

James W. Hill gave his 200th recital in Haverhill on April 29, assisted by Miss Mabel Sharrock, violinist, and Melville Horner, baritone. Both as an organist and pianist, Mr. Hill ranks high, and as a teacher he stands pre-eminent in Boston and vicinity. Following is the program of his Haverhill recital:

Sonata in E minor, op. 7	.....Grieg
Mr. Hill.	
To Music	.....Schubert
Aus Meinen Grossen Schmerzen (My Grief I Cannot Measure)	.....Franz
Es hat die Rose (The Rose Complained)	.....Franz
Aus Alten Märgen (From Ancient Legends Springing)	.....Schumann
Mr. Horner.	
Allegro from Piano and Violin Sonata, op. 13	.....Rubinstein
Miss Sharrock and Mr. Hill.	
At Twilight	.....Nevin
Birds in the High Hall Garden	.....Somervell
Border Ballad	.....Cowan
Mr. Horner.	
AllegrettoMozart
Second PolonaiseWieniawski
Miss Sharrock.	

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Hungarian SongKorhay
Japanese Love SongThomas
Toreador's Song from CarmenBizet
Mr. Horner.	

Music at the Rainy Day Club.

THE closing meeting of the season by the members of the Rainy Day Club was held last Wednesday afternoon in the Chapter Room of Carnegie Hall, that being the regular meeting place of the club. Music was interspersed between the addresses, and as usual, all members and their guests enjoyed together two interesting and instructive hours. Madame Evans von Klenner, chairman of music, presented three artists, Miss Beulah Beverley Chambers, a Southern pianist; Mrs. John C. English, mezzo-soprano, a member of the club, and Harry Edwin Johnson, baritone.

Miss Chambers, a native of Kentucky, and now a resident of Washington, D. C., studied in Germany with Carreño and other famous artists, and her musical playing shows the results of her excellent training. Miss Chambers played the C Minor Waltz, by Chopin; the Liszt "Liebestraum," and "The Butterfly," by Lavalee. Mrs. English, accompanied by Justus Ringleben, sang the aria "O Mio Fernando," from Verdi's "Favorita," and as an encore, "Scenes That Are Brightest," from "Maritana." Mr. Johnson sang sympathetically "In Questa Tomba," by Beethoven and "Ich Grolle Nicht," from Schumann's "Dichterliebe" Cycle.

The speakers of the afternoon were A. B. Poland, a well-known educator, and the Rev. Leighton Williams, pastor of the Amity Baptist Church. Mr. Poland talked on "Literature in Clubdom," and Mr. Williams discussed certain phases of the tenement house evils and the industrial problem. "Higher wages and not charity," said Mr. Williams, "is what the reformers should strive for."

Mrs. A. M. Palmer, president of the club, occupied the chair.

Winkler Played a Concerto.

LEOPOLD WINKLER played the Beethoven piano Concerto in G major at the recent Beethoven-Wagner concert in Brooklyn, and reported in full in last week's MUSICAL COURIER. A typographical error in the headline over Mr. Winkler's republished press notices made it read as if the pianist had played a sonata. The omission of the word "not" in the translated paragraph from the New York Staats Zeitung gave a different coloring to the performance from what the original writer intended. The credit to the New York Herald given belongs to the German paper, New Yorker Herold. These are small errors, and the corrections are cheerfully made.

De Vere Sapio to Sing in Australia.

MME. DE VERE SAPIO, having obtained a release of contract from the Moody-Manners Company, and a postponement of her engagement at Covent Garden, has accepted the offer made her by J. C. Williamson for a season of Italian opera in Australia. The prima donna sailed from Marseilles on April 21, accompanied by her husband, Signor Sapio. The Australian season opens in Melbourne on June 1. Signor Sapio will remain awhile in the antipodes, but he expects to return to England in September and resume his position as principal conductor of the Moody-Manners Opera Company.

Mme. De Vere Sapio will sing at Covent Garden during the season of 1902.

MUSIC IN BROOKLYN.

IN reading the lives of the great composers and musicians we are frequently reminded of the striking analogies in the careers and works of those who lived in the past four centuries, that period of the world's history covering practically the history of music as an art. The writer cannot help recalling the career of the late Clara Wieck-Schumann, when the training and home life of Constance Beardsley is studied. For the second time, Constance Beardsley appeared as the star performer at a Brooklyn concert with astonishing success—astonishing because unaccompanied with the usual flourish of trumpets of the child virtuoso. Constance played at a concert arranged for her, at the Pouch Mansion last Tuesday (April 30) night, before an audience of between 400 and 500 people.

As is generally known, Clara Wieck married Robert Schumann, Germany's great romantic composer, and she herself became one of the great women pianists of the nineteenth century. At the age of five years Clara Wieck received her first lessons from her father, Friedrich Wieck, famous in his day as a teacher. At the age of eleven the little Clara made her public debut as pianist.

Constance Beardsley, who is now twelve years old, made her debut last year when she was eleven years old. Like Clara Wieck, she was taught by a parent, the only difference being that of a mother instead of father. Miltonella Beardsley, the mother of Constance, one of the star professional pupils of Rafael Joseffy, is a good pianist herself, and one of the most successful piano teachers in Greater New York. Although the happy wife of a prosperous physician (Dr. William E. Beardsley), Mrs. Beardsley's great love and devotion for her art have impelled her to continue her work. From infancy, Constance being the only child, has been the object of tenderest care, in a home pronounced for its generous hospitality, culture and artistic atmosphere. Showing at an early age a marked musical talent, the little Constance was taken in hand and her musical education began when she was about five years old, with her mother as the teacher. From then until now, Constance has studied music with no one but her mother, and the results have been remarkable.

Being a woman of good, sound sense, Mrs. Beardsley has again and again declared that she would not permit her child to give an entire recital, nor would she desire her daughter to pose as a prodigy. In training the child, Mrs. Beardsley has aimed not to force her in any way. But it is no flattery to the mother to state here that Constance is a genius, nevertheless, and that the world will be sure to hear from her within the coming decade. Her playing is characterized by rare charm and individuality, and various ways denotes some thinking on the part of the small performer herself. In these days, when everybody talks about technic and most pianists have it in abundance, it is a great pleasure to hear some piano playing when it is evident that the performer does not happen to be thinking about the mechanical side. The little Constance plays with delightful spontaneity, and with a touch of delicious musical quality. Her scale playing is exquisite, and most astonishing of all are the nuances wrought under the small fingers and a clever use of the pedals.

The concert where Constance played was given at the Pouch Mansion, under the auspices of a large number of representative women. The assisting artists were Miss

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Marguerite Hall, mezzo soprano; Sam Franko, violinist; Gustave Freeman, cellist; Mrs. William E. Beardsley (Constance's mother), as ensemble pianist, and F. W. Riesberg, accompanist. After the first movement from Bargiel's Trio in F major, played by Mrs. Beardsley, Mr. Franko and Mr. Freeman, and a group of German songs sung by Miss Hall, Constance Beardsley appeared before the audience in a simple white cambric frock, and her golden curls tied with a pink ribbon. The little girl, looking the picture of health, seated herself before the piano and played a group of two pieces, the "Petite Serenade," by Gabrilowitsch, and "At the Spring," by Joseffy. The Serenade by Gabrilowitsch, played here first by the pianist this season, is a composition of the slow and poetic style, and Constance interpreted it with rare sweetness, and in marked contrast she played the Joseffy work with brilliancy and at a pace that could only be equaled by a strong man or woman. Recalled with enthusiasm, Constance played Sinding's "Frühlingsrauschen."

Violin solos by Mr. Franko, and songs in French and English by Miss Hall, preceded Constance's second appearance before the audience, and this time her mother came on the stage with her, and played the orchestral part on a second piano of the Scherzo in the D minor Concerto, by Liszt. The child's execution in this number, as well as her sense of rhythm electrified the audience, and both mother and daughter were showered with applause. But Constance returned alone, and as the audience insisted on her playing more she added one of the smaller Chopin preludes.

The program closed with "Scenes de Ballet," by Nicode, played by Mrs. Beardsley, Mr. Franko and Mr. Freeman. Constance was presented with handsome floral tributes, appropriate in design. It was the opinion of many in the audience that the concert was one of the best heard in Brooklyn this season. Miss Hall, who is a great favorite in Brooklyn, sang charmingly. Her German group included "Sappische Ode," by Brahms; "Im Herbst," by Franz, and the Strauss "Serenade," which the mezzo soprano sang in English. Later Miss Hall sang songs by Lehmann and August Holmès, and as an encore an effective song, "Love, the Pedlar," by German. The ensemble numbers, played by Mrs. Beardsley and Messrs. Franko and Freeman, were also much enjoyed. The program was a model both in quality and quantity. It was not too long.

The names of the patronesses of the concert follow:

Mrs. Cynthia Westover Alden.	Mrs. Franklin W. Hooper.
Mrs. Richard A. Bachia.	Mrs. Andrew Jacobs.
Mrs. Ira Leo Bamberger.	Mrs. Darwin R. James.
Mrs. Charles B. Bartram.	Mrs. Edwin Knowles.
Mrs. James D. Bell.	Mrs. Charles F. Loughton.
Mrs. William Cullen Bryant.	Mrs. St. Clair McKelway.
Mrs. Will Carleton.	Mrs. Moses May.
Mrs. J. Henry Dick.	Mrs. Henry N. Meeker.
Mrs. George W. Dubois.	Mrs. J. V. Meserole.
Miss Lucy Dubois.	Mrs. J. Adolph Mollenhauer.
Mrs. Thomas A. Eddy.	Mrs. Charles A. Olcott.
Mrs. George Essig.	Mrs. Bernard Peters.
Mrs. J. O. Fairchild.	Mrs. James Rowland.
Mrs. James W. Fleming.	Mrs. Margaret E. Sangster.
Mrs. George Ryerson Fowler.	Mrs. Edward H. Seeley.
Mrs. William Frazier Garrison.	Mrs. James Sperry.
Mrs. Herbert F. Gunnison.	Mrs. Hiram R. Steele.
Mrs. Henry Hasler.	Mrs. J. V. Witherbee.
Mrs. Ferdinand Hirsch.	Mrs. Henry C. Wright.
Mrs. William Tod Helmuth.	Mrs. F. W. Young.
Mrs. Cornelius Zabriskie.	

In the advancement of musical education in Brooklyn no musician has done more than Dr. Henry G. Hanchett. His analytical recitals have been reported from time to time in THE MUSICAL COURIER, but unfortunately the writer was not able to attend the spring course, closed on Monday afternoon, April 29. This course included four, and as in the case of the autumn and winter concerts, were given in the Assembly Hall of Adelphi College, under the joint auspices of the college and the Brooklyn Institute. Chopin and Liszt were the

composers considered by Dr. Hanchett at his final recital, or as some might refer to it, "The Poet and the Lion" in music.

The program presented by Dr. Hanchett included the great Liszt piano Sonata in B minor, the only composition in that form composed by Liszt, and one rarely heard in concerts or recitals. It would seem superfluous here to describe Dr. Hanchett's playing or his descriptive analysis. The fact that he, year after year, attracts teachers and educated musicians to his recitals is the best explanation of their value and importance. Besides the Liszt Sonata in B minor, Dr. Hanchett played the Liszt transcription of Weber's "Schlummlied." The Chopin compositions considered were the Fantaisie in F minor and the Scherzo from the Sonata in B flat minor.

Dr. Hanchett ranks Liszt as one of the greatest composers, and he agrees with those who believe that Liszt's reputation will grow as the musicians learn to better appreciate and understand his works. Chopin, of course, Dr. Hanchett considers one of the most original of composers.

Last Wednesday evening the Brooklyn Institute repeated the Liza Lehmann song cycles, "In a Persian Garden" and "The Daisy Chain." Mrs. Mary Hissem De Moss was the soprano, and the contralto, tenor and basso were the same singers heard at the previous presentation. Mrs. Moss' sweet lyric soprano was heard with evident pleasure. Miss Anna Otten, the violinist, preceded each cycle with violin solos. First Miss Otten played a Legend in C minor, by Bohm, and a Spanish Dance, by Sarasate, and before the second cycle her numbers were "Adoration," by Borowski, and the Wieniawski Polonaise in D major. The playing of this young artist is notable for its buoyancy, as well as delightful musical quality, and certainly she must have appreciated the compliment of the re-engagement for the second concert, or second performance of the cycles.

A. Campbell Weston, musical director of Christ Protestant Episcopal Church in the Eastern District, gave a successful concert last week at the Knapp Mansion on Bedford avenue. The talent assisting Mr. Weston included Mrs. Ida B. Leigh, soprano; Miss Mary Dunn, contralto; Charles A. Rice, tenor; Prosper Lugrin, violinist, and Louis Schleich, pianist.

The Lorelei Quartet gave a successful concert last Tuesday evening, April 30, at the Central Congregational Church, under the direction of Mrs. Meta H. Cook.

An excellent musical program was given at the annual reception of the Greene Avenue Baptist Church to the pastor, the Rev. Cornelius Woelfkin. Miss Cecilia Bradford, violinist, and a number of vocalists, the Brooklyn Choral Union, an orchestra, all appeared under the direction of Professor Morgan.

Miss Florence Eugenia Dame, who has achieved considerable of a reputation as a singer, was married last Tuesday evening to Dr. James Lawrence Devlin, at the residence of her kinsfolk, Mr. and Mrs. Gerore W. Nash, of 183 Quincy street, Brooklyn.

Miss Dane has a large circle of warm admirers of both sexes, and her sweetness of disposition and culture and musical ability will make her a welcome addition to the community of New Dorp, Staten Island, where the young couple will live.

At the Pouch Mansion last Saturday morning, Frederic Reddall, the baritone singer and teacher gave his annual May concert. He was assisted by Miss Mary Anglim, soprano; J. H. Stubbs, tenor; Miss Lillian H. R. White, soprano; William Heaton, pianist; Miss Rebecca Lane Hooper, contralto; Miss Elizabeth Spencer Moseley, soprano, and Miss Daisy Conklin, soprano. The program which was very enjoyable follows:

Piano, Polonaise, C sharp minor.....	Chopin
Mr. Heaton.	
Aria, Lend Me Your Aid.....	Gounod
Frederic Reddall.	
Songs—	
Voirei	Tosti
Tatters	Lane
Miss White.	

Aria, Stances.....	Flegere
Mr. Stubbs.	
Ballad, Summer.....	Chaminade
Miss Moseley.	
Songs—	
Caro Mio Ben.....	Giordani
My Little Love.....	Hawley
Miss Hooper.	
Piano, Fantaisie, D minor.....	Mozart
Mr. Heaton.	
Ballad, Heart's Delight.....	Gilechrist
Miss Conklin.	
Songs—	
Winds in the Trees.....	Thomas
The Dying Rose and the Butterfly.....	Rotoli
Mr. Stubbs.	
Songs—	
Who'll Buy My Lavender?.....	German
The Lark Now Leaves His Wat'ry Nest.....	Parker
Miss Anglim.	

Songs—	
Falstaff's Song.....	Dudley Buck
Molly's Eyes.....	Hawley
O Come With Me in the Summer Night.....	Van der Stucken
Frederic Reddall.	

Graham Reed will take a number of his Brooklyn pupils over to Manhattan and introduce them at a recital which he will give at Carnegie Hall, this morning.

The Brooklyn Institute has engaged Frederick Archer, the Pittsburg organist, for a recital to be given the end of May at the South Congregational Church.

Mendelssohn's music played by an orchestra was an attractive feature at the performance of "Midsummer Night's Dream," given at the Academy of Music by graduates and students of Packer Institute. The orchestra was directed by R. Huntington Woodman, musical director of the Institute.

Kunits String Quartet of Pittsburg.

THE Kunits String Quartet of Pittsburg, composed of Messrs. Luigi von Kunits, first violin; Henry Burck, second violin; Jean De Backer, viola, and Henri Merck, cello, has just finished a busy season's work. The members of the quartet are the soloists of the Pittsburg Orchestra and have comparatively little time to devote to the quartet recitals during the year. This year they have given the usual series of four concerts at the Hotel Schenley, in November, December, January and March, attracting the largest audiences ever gathered in Pittsburg for a series of chamber recitals. Their work was most favorably received by the Pittsburg press. The quartet's series of out of town concerts were given between March 11 and April 19, during the vacation period of the Pittsburg Orchestra. Concerts were given at Carnegie, McKeesport, Uniontown, Connellsville, Scottdale, Butler, Sharon, Tarentum, Carnegie Music Hall, Pittsburg; Greensburg, Rochester, Altoona, Johnstown, Bellevue, Sharpsburg, Pa.; Akron, Youngstown, Mansfield, Marietta, Ohio; Wheeling, W. Va.; Rochester, N. Y., and Sewickley, Pa., all forming a part of the recital series under the management of Charles N. Boyd. The quartet attracted large audiences in every instance and the series of concerts created more interest in chamber music than any previous performances of the kind in the vicinity of Pittsburg. On Easter Sunday the quartet assisted at the morning and evening services in St. Peter's Presbyterian Church, Rochester, N. Y., and were most highly complimented for their performance on this occasion. Encouraged by the success of the past season the quartet is planning for much more extended work next year and arrangements are already being made for concerts which will require a good share of the time which can be spared from the work with the Pittsburg Orchestra.

J. Jerome Hayes.

J. Jerome Hayes, the vocal instructor, has been very ill with catarrhal fever, but is recovering rapidly and expects to resume teaching in a few days.



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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, May 4, 1901.

THE grand concert, Chevalier Bayard Commandery No. 52, Knights Templars, give as an entertainment to its members and their friends and benefit of the Commandery, which will be given in the Auditorium May 18, is progressing nicely. This is an opportunity long contemplated by the Commandery, and as Chevalier Bayard has never failed in an undertaking, a most successful entertainment is assured.

Sir Knight Phinney, conductor of Phinney's United States Band and a member of the Commandery, has kindly consented to give the use of his band of forty-five pieces and his own assistance. The reputation of this band for superb music and the rendition of beautiful and select pieces is so well established that it needs no introduction to lovers of music of this city. The concert is not given for charitable motives, and the program, given on its merits, is well worth the price of admission, and it is to be hoped that there will be a handsome surplus of funds, as the Commandery wish to take this band with them to the Triennial at Louisville the coming summer.

Governor Yates and Mayor Harrison will be among the honored guests of the Commandery at the Auditorium concert. A crowded house is assured, and will make this concert a suitable ending to the musical season, and should greatly facilitate in a financial way the good work of the Commandery.

The vocal selections will be a musical treat, as the well-known artists, Miss Grace Whistler Misick, contralto; William Willett, baritone, and Aimey Major, accompanist, will also contribute to the pleasure of the evening.

● ▲ ●

Wednesday evening, May 8, the Schumann Club will give a lecture upon "Song Form," by Mrs. M. E. Bigelow, M. B., illustrated by William A. Willitt, baritone, and Miss Fay Hill, accompanist.

The program and composers, making up an exceedingly interesting and instructive evening in voice, are:

FOLKSONGS.

Swedish—Neckens Polska.
Manx—Sheep Under the Snow.
Welsh—Ar Hyd y Nos.
Welsh—Men of Harlech.
Scotch—Loch Lomond.
(Arranged by Arthur Foote.)
English—Love Me or Not.
(By Secchi.)
English—Love Leads to Battle.
(By Buononcini.)
Irish—Bendemeer's Stream.
ART SONGS.

German—Andenken.....Beethoven
German—Who Is Sylvia?.....Schubert
German—Litanei.....Schubert
German—Ich Grolle Nicht.....Schumann
German—Widmung.....Schumann

German—Marie at the Lattice.....Franz
German—The May Night.....Brahms
Norwegian—Last Night.....Kjerulf
Norwegian—Prologue to Reminiscences of Mountain and Fjord.....Grieg
Russian—To the Forest.....Tchaikovsky
Bohemian—Songs My Mother Taught Me.....Dvorak
French—Without Thee.....Gounod
French—Song of Faith.....Chaminade
American—Creole Lover's Song.....Buck
American—Thy Beaming Eyes.....MacDowell
American—The Rosary.....Nevin

● ▲ ●

Frank King Clark, Chicago's well-known basso, contemplates a visit to the Western States in the near future, where he will enjoy a much needed rest.

● ▲ ●

A concert was given Wednesday afternoon, May 8, at 2:15 o'clock, under the auspices of the Chicago Auditorium Conservatory, at which the following program was given:

Piano—
Prelude and Fugue, C major.....Bach
Sonata G, op. 14, No. 1.....Beethoven
Laura Campbell, pupil of Mr. Stevens.
Vocal, Madrigal.....Chaminade
Helen Coupland, pupil of Mrs. Clark.
Piano—
Love Dreams, No. 1.....Liszt
Mazurka in B minor.....Chopin
Alma McDonald, pupil of Mr. Gleason.
Recitation, Mrs. O'Toole and the Conductor.
Lillian Kimball, pupil of Mr. Dickson.
Piano—
Davidsbundler Dances, Nos. 1 and 2.....Schumann
Humoreske.....Grieg
Grace Beach, pupil of Mr. Stevens.
Vocal, Burst, Ye Apple Buds.....Emery
Mrs. Rees Roberts, pupil of Mrs. Clark.
Piano—
Nocturne, op. 32, No. 1.....Chopin
Grand Waltz, op. 42.....Chopin
Susie Ford, pupil of Mr. Gleason.
Vocal, Casta Diva (Norma).....Bellini
Adele B. Medlar, pupil of Mr. Walker.
Piano—
Prelude from Holberg Suite.....Grieg
Air de Ballet.....Moszkowski
Mrs. Shepard, pupil of Mr. Stevens.
Vocal—
Eye Hath Not Seen (Holy City).....Gaul
Good-by.....Tosti
Teckla Leafbourg, pupil of Mr. Willitt.
Piano, Waltz in A flat, op. 34, No. 1.....Chopin
Stella Hill, pupil of Mr. Gleason.

Miss Teckla Leafbourg, who is rapidly coming into prominence, is a young Swedish lady with a most promising voice. She is a pupil of our popular singer and teacher, Mr. Willitt.

● ▲ ●

The farewell concert has been given and now Central Music Hall, dearly beloved by entertained and entertainers,

will be swept out of existence by commerce, which fails to acknowledge upon their own merits either the artistic or beautiful. Dedicated December 4, 1879, Marie Litta and the Apollo Club, it has for more than twenty years faithfully carried out the intentions of the founder, George B. Carpenter, by the character of its strength in the musical, literary and religious life of Chicago.

An excellent program was contributed upon this occasion by Charles Gautier, Emil Liebling, Salvatore Tomaso, Opie Read, Dr. Louis Falk, Miss Rosa Braun and Miss Agnes Pringle. The Beethoven Society, the Apollo Club and Mendelssohn Club, the Thomas Orchestra and innumerable other musical organizations are numbered among the entertainers. Here Patti, Kellogg, Nilsson, Gerster, Minnie Hauk, Mme. Valleria, Mme. Hastreiter, Annie Louise Carey and many other great vocalists have sung some of their best notes. Great instrumentalists, noted lecturers and brilliant divines have also graced the platform of Central Music Hall.

Central Music Hall has not become antique and was well adapted in every way for the purpose for which it was designed.

● ▲ ●

Miss Helen Buckley, soprano, sings Karl Busch's "Legend of the Alps" at Kansas City, May 16, the composer conducting. Thence Miss Buckley goes to Emporia to give a lecture-recital on May 18, and on May 23 and 24 Miss Buckley will sing at the Albion Musical Festival.

● ▲ ●

University Hall, Fine Arts Building, was packed to its utmost capacity at the second ballad concert given under the auspices of the Clayton F. Summy Company, and demonstrated the popularity of these concerts.

The selections, modern, were pleasingly interesting, and also the fine interpretation given to the entire program by the two artists was in itself an education. Some of the modern composers, selections and the program of this concert were given in the preceding number of THE MUSICAL COURIER. Twenty-one selections were given, and among the new compositions one was impressed with the idea that with few exceptions the composers were trying to discover novelties in rhythm and cadence.

● ▲ ●

The eighth season of the Spiering Quartet will close May 29. A résumé of the engagements of the busy musicians is not uninteresting reading:

1900-1901.
Oct. 18—Milwaukee, Wis.
" 24—Mount Vernon, Ia.
" 26—Quadrangle Club, Chicago.
Nov. 13—Chicago.
" 20—Jacksonville, Ill.
" 21—St. Louis, Mo.
" 26—Atlanta, Ga.
" 28—Memphis, Tenn.
Dec. 12—Cedar Falls, Ia.
" 18—Chicago.
" 19—Fort Wayne, Ind.
Jan. 13—Summerfield Symphony Club (Mrs. Beifield's residence).
" 15—Peoria, Ill.
" 17—Riverside, Ripley residence.
" 18—Quadrangle Club, Chicago.
" 25—Ann Arbor, Mich.
" 29—Art Institute, Chicago (afternoon).
" 29—Elgin, Ill. (evening).
Feb. 5—St. Paul, Minn.
" 12—Topeka, Kan.
" 19—Godfrey, Ill.
" 20—St. Louis, Mo.
" 21—Chicago.
" 26—Columbus, Ohio.
" 27—Logansport, Ind.
Mch. 8—Quadrangle Club, Chicago.
" 13—Visitation Convent, St. Louis, Mo. (morning).
" 13—St. Louis, Mo.
" 26—Des Moines, Ia.
" 27—Boone, Ia.
April 26—Denver, Col.
" 29—Rock Island, Ill.
May 29—Adrian, Mich.

● ▲ ●

A warm welcome was given Musical Director John McGhie when he appeared in the conductor's chair at the Wednesday matinee of the Castle Square Company. Mr.

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AGENCY.

McGhie has been ill for over six weeks, and made his first appearance on Tuesday night.

● ▲ ●

The Symphony Club entertained with ensemble music at Grand Boulevard Hall, Saturday evening, May 4. This club is under the direction of Miss Hattie Summerfield.

● ▲ ●

The comic opera "The Tar and Tartar" will be the work of the Castle Square Company this week. The opera has not been given in Chicago for nine years. Charles W. Meyer, now a member of the company, was in the original production and followed the Chicago season in more than 800 performances.

● ▲ ●

A citizens' testimonial concert for the benefit of Alexian Brothers Hospital will be given May 15 in the Auditorium. The artists will be from the Chicago Musical College and will present for program:

Organ—
Prelude and Fugue.....Liszt
Berceuse.....Arensky
Dr. Louis Falk, the veteran organist.
Introductory Remarks.
Dr. M. J. Selfert, Chairman Executive Committee.
Vocal, Grand Air de Zaire.....Mercadante
M. Herman Devries.
Piano—
Rhapsodie, G minor, op. 7, No. 3.....Brahms
Scherzo, C sharp minor, op. 39.....Chopin
Rudolph Ganz, the famous Swiss pianist.
Vocal, aria, Le Reine de Saba.....Gounod
Marie Forrest-Ganz, soprano (last season in Berlin, Germany).
Address.
Bishop J. L. Spalding, of Peoria.
Violin, Hungarian Fantaisie.....Hubay
Bernhard Listemann, America's greatest violin virtuoso.
Vocal, Grand air, La Reine de Saba.....Gounod
M. Gauthier, tenor.
Piano—
Fifth Rhapsodie.....Liszt
Polonaise, E major.....Liszt
Rudolph Ganz.
Vocal, Trio, Jerusalem.....Lombardi-Verdi
Mrs. Ganz, M. Gauthier, M. Devries.

● ▲ ●

Miss Jennette Loudon and Miss Elaine de Sellem, of the American Conservatory, will give a recital in Kimball Hall Tuesday evening, May 14. Adolf Weidig will assist.

Two Successful Scherhey Pupils.

MISS MARY JORDAN BAKER, a talented pupil of Professor Scherhey, met with great success at a musicale given by the members of the Poliklinik on May 2 at the Arion Hall. This sweet little singer did not do herself justice at first, owing to a little nervousness on her part, which she soon overcame, however, on singing the second number. Her selections were "Spring Song," by Nevin (which was accompanied beautifully by Miss Rosalind Klein, violin obligato, and Mrs. Scherhey at the piano); her second number was "Il Bacio," by Ardit, which she sung with artistic taste. She was compelled to sing the third time, and sang "Der Asra," Rubinstein. Although a born American, her enunciation of the German was surprisingly good. Altogether it was a genuine success, and several members of the club have already expressed the wish of hearing Miss Baker again next season. The petite young singer is to be congratulated, and we all wish her many more such successes.

Following Miss Baker came a violin solo, "Hungarian Rhapsodie," by Hauser, which was played with temperament and dash by Miss Rosalind Klein. She aroused her

audience to the highest pitch, and gave an encore "Lullaby," by Sam Franko (her teacher). Next came Mrs. Richard Arnold (wife of the well-known violinist, Richard Arnold). Mrs. Arnold played beautiful selections with much pathos, receiving rousing applause. Mrs. Wolfer, also a pupil of Professor Scherhey, sang two Wiener Lieder with lots of chic. She is the possessor of a very large, warm mezzo soprano. Mrs. Wolfer also sang at the meeting last month. She has made wonderful progress under Professor Scherhey's tuition. The Poliklinik may be congratulated on such a thorough musical afternoon, and all those present seemed to enjoy it to the utmost.

Bernard Sinsheimer String Orchestra.

A LARGE and enthusiastic audience assembled last Friday evening at Carnegie Lyceum, the attraction being Mr. Sinsheimer's String Orchestra concert. The orchestra consists chiefly of pupils of Mr. Sinsheimer, and they show considerable proficiency. The orchestral numbers were:

Holberg Suite.....Grieg
Entr'acte.....Gillet
Aufzug der Meistersinger.....Wagner-Ritter
Among the pupils of Mr. Sinsheimer, Leo Meyer played a movement from the Mendelssohn Concerto; Master Herzberg a movement from a Kreutzer Concerto, and Miss Holzman played the Andante and Finale from De Beriot's Seventh Concerto.

All of these excellent numbers were played with thoroughness. The technic of these pupils is well developed, and they have musical taste, giving ample proof of Mr. Sinsheimer's thoroughness as a violin teacher. The orchestra members are Bernard Sinsheimer, conductor; George Levy, concertmaster; Miss Bessie Stonebraker, Leo Meyer, Miss Birdie Hochheimer, Jack A. Dryfoos, Miss Hortense Holzman, Morton Lachenbruch, Miss Emily Delafeld, Edwin Herts, Miss Gertrude McCready, Miss Fannie Levine, A. Hass, Murray Bass, Miss Hortense Dinkelspiel, Charles Hirsch, Miss Elsie Asiel, Monroe Schwarzschild, Miss Leila Stanton, Henry Eckstein, Miss Julia Friedlander, Hugo Hayman, A. Kuperstein, Herman Sussman, Miss Sarah Sheinert, Ralph Goldmark, Alfred Hauser, J. Holland and D. Pfeiffer.

Officers—George H. Levy, president; Miss Emily Delafeld, vice-president; Hugo Hayman, secretary.

Mantelli's South American Engagement.

ME. EUGENIA MANTELLI-DE ANGELIS, the famous operatic contralto, has just accepted a four months' opera engagement at Santiago de Chile. As THE MUSICAL COURIER announced last week, Madame Mantelli returned recently from a highly successful engagement at Lisbon, Portugal, and both she and her husband had planned to spend the summer in New York and vicinity. But since the prima donna came back to New York, the cables have brought her several offers, and this one for South America was too tempting to resist.

The singer and her husband, M. De Angelis, will sail on the Fürst Bismarck, on May 9. They are obliged to go to Paris to join the other members of the company, which will sail from a European port for South America. The company expects to reach the shores of Chili in about thirty days after the date of sailing.

Besides her old repertory, Madame Mantelli will sing in "Fedora," the opera by Giordano, one of the great successes on the Continent this season. The operas in Mantelli's list include "Samson and Delilah," "Favorita," "Aida," "Carmen" and "Trovatore."

Mme. Rive-King and Her Pupils.

Miss Gregg Plays at the Convention.

ME. JULIE RIVE-KING, the pianist, will re-enter the concert field next season. Since the death of her husband, to whom she was devoted, Madame King has not played in New York and vicinity, save on a few occasions, but the plans are fixed, and she will again resume her place as one of the foremost pianists of the day. With her intense love for art, Madame Rive-King could not remain in seclusion, although more or less depressed by her great loss. Despite some rumors to the contrary, Madame King has been in good health all along, and now on the eve of the summer she finds herself in fine physical condition, and she will start in June for her summer home on Lake Ontario, near Rochester, N. Y. At this home Madame Rive-King conducts a summer school for a limited number of advanced pupils.

One of these pupils, Miss Charlotte Gregg, played last week at the convention of the Federation of Musical Clubs, held at Cleveland, and from all reports carried her audience by storm. Miss Gregg played Liszt's "Hungarian Fantaisie," the orchestral part being performed on a second piano by Mrs. Nellie Saunders, also a Rive-King pupil. The Tuesday Musicales, of Rochester, appointed Miss Gregg as the official delegate to the convention from the organization, and the results attest the wisdom of the selection, for Miss Gregg showed the high musical status of her city, Rochester, the Tuesday Musicales, as she did the teaching and inspiration of Madame Rive-King.

Mrs. Saunders also claims Rochester as her place of residence. After the concert at which Miss Gregg and Mrs. Saunders played, the representative of a musical club of New York city came behind the stage and congratulated Miss Gregg. "You know," said the New Yorker, "I liked your interpretation of the Fantaisie, for it is so like Dvorák."

While grateful for the congratulations, Miss Gregg demurred at the comparison and said:

"No, it is not at all like Dvorák, but like Madame Rive-King. I studied the Fantaisie with her and with no one else."

Miss Gregg is herself a successful teacher, and by all odds the best pianist in Rochester. Naturally Madame Rive-King is proud of her achievements. This summer Madame Rive-King's class will number about ten. Among these pupils are several very promising pianists, but all must feel it a rare privilege to be able to study with an artist of Madame Rive-King's genius and fame. These summers near the cool of the broad lake are productive of much besides art, for to be associated with a woman of Madame King's character must prove helpful to the young as well as those of riper years. Charming manners and gentle speech, allied to force, are a combination rarely found, and yet that about describes Madame Rive-King, and may be ascribed as a factor in her success, and certainly she has been one of the successful women of her times.

As a pianist it seems almost superfluous to write about Madame Rive-King. The world of music has recognized her as one of the elect, and the honors that have been heaped upon her in the past will have their counterpart in what is to be accorded her in the future. One thing may be stated here, Madame Rive-King, now in her prime, will make a recital tour next season, and will play with some of our leading orchestras. The New York house of the pianist is at 52 East Twenty-first street.

Godowsky.

The dates of Godowsky's two recitals in London are May 31 and June 5. He leaves America shortly.

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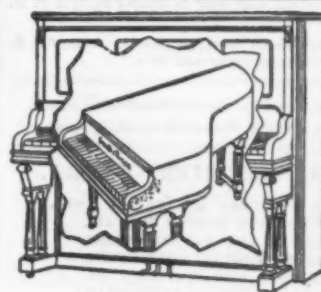
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For Particulars apply to "Saturday Extra Department."

PADEREWSKI plays in Bonn this week with the Joachim Quartet.

THERE is talk of a scholarship in memory of the late manager D'Oyley Carte, to be established at the Royal Academy of Music in London.

BELLONI, a distinguished polyglot, and at one time administrator of the Théâtre des Italiens, Paris, died recently at Reuil, at the ripe age of ninety-one. He was the intimate friend of Verdi, Vieuxtemps and Liszt.

THE *Evening Sun* quite neatly summed up the position of foreign opera singers in the following editorial paragraph:

"It is now stated that Madame Melba has abandoned her Australian tour. These singing people find it very hard to do anything which will keep them away from this city for any considerable length of time."

A SOUTH BOSTON reader asks us to give the name of the best work on instrumentation in the German language. There are many, but the best was written in French by a man called Hector Berlioz. It is to be had in German. So is the valuable treatise by Gevaert, a Belgian. Any music store will furnish the names of the German theoretical writers, whose name is legion. We recommend our correspondent to pursue his studies in this branch—and in English—in Prout's "The Orchestra," the most successful and best written of any work of the kind in English or German. And it is more succinct, more modern than either Berlioz or Gevaert.

"A POCCRYPHAL daughters for two eminent musicians have just been found by the Italian papers," says Percy Betts. "One is supposed to be the daughter of Berlioz, who recently came a long journey to hear M. Alvarez sing at Monte Carlo, in Berlioz's 'Faust.' She is eighty-five, and was carried in a chair. If this interesting lady is eighty-five, she must have been born when Berlioz was twelve. As a matter of fact, Berlioz's only child was a son, a naval officer, who predeceased him."

"The other story is stranger still. It is told by the *Genoa Secolo*, and is to the effect that Verdi left a daughter Maria, the mother being (of all persons in the world) Malibran. Considering that Malibran died at the Manchester Musical Festival in 1836, when Verdi was a half starving organist at Busseto, the whole affair seems preposterous. The lady is said now to be a shopkeeper at Rio, and according to the same authority she came to Busseto in 1898 and was received by Verdi with great affection. But the composer seems to have made no mention of her in his will."

THERE seems to be a scarcity of national anthems on this globe. Close investigation of the claims to originality, on the part of almost any nation you choose to name, results in the discovery that its anthem really belongs to someone else. We need not mention the English or the American or a half dozen others. Now it is the Swedes who are trying for a new anthem. Sweden's national hymn is "God Save Our King," a tune that is practically the same as the English "God Save the King." Its rivals are "The King's Song" and "Thou Ancient and Wind Swept Mountain Our North," the latter being the most popular of the three.

So a competition was organized last month, to which the composers of Sweden were bidden.

There was a public vote taken on the subject, the result of which is yet to be learned.

When will America have a genuine American national hymn? We suppose when America produces a composer who will write American music.

ELSEWHERE in this issue may be found a communication from the committee for the erection of the Franz Liszt Memorial in Weimar. This is sent to the Everett Piano Company, New York, in acknowledgment of 3,417.93 marks, the proceeds of the Liszt memorial concert given here last spring by Richard Burmeister, under the auspices of the Everett Company. This acknowledgment is worded generously, as befits the conduct of the Everett Company in connection with the Liszt concert, for the entire expenses of the affair, with all the hard preliminary work, were most unselfishly undertaken by the Everett Piano Company.

MASCAGNI-MAD.

ACCORDING to some of the foreign papers this country must be Mascagni-mad. A despatch to the London *Daily Express* asserts that Peter Mascagni has signed a contract for a tour of the United States. He is to get only \$10,000 a week personally for eight weeks and his season is to begin October 15. The orchestra of eighty which is to make music under this Leghorn composer is said to consist of picked men. "Picked" and plucked this band will most certainly be after the eight weeks have expired. Schuch, Winderstein and Eduard Strauss can inform Peter on this point. Besides, who is the manager insane enough to give such a guarantee?

Mascagni has been itching to visit America for years. This we know. He thinks it an El Dorado, wherein the ignorant are dying to hear the immortal strains of that Mascagni perversion of Handel's "Largo" known as the Intermezzo. What "frozen feet" he will have two days after his arrival here! But, of course, there is nothing in the story. It is only a "flyer" to feel the public pulse over here. What in the world can Mascagni do in America? Compose? Conduct? Or just exhibit himself in vaudeville? His conducting is of the most commonplace sort, and for him to bring over an orchestra would be sheer folly. Even the Banda Rossa failed—why should Peter Mascagni, a one opera composer, succeed? Except, of course, as a "freak" on the vaudeville circuit.

THE POINT OF VIEW.

TO a certain extent, perhaps, the fact that some of them are owned by publishers of music prevents them from taking quite the independent attitude in criticism that we have always endeavored to make a characteristic of the *Musical Standard*.Thus Editor E. A. Baughan in the London *Musical Standard*. We rather look on the above as a decided admission that THE MUSICAL COURIER is right in its assertion that no newspaper owned by a music publisher can be independent in its opinions.After all is it not the point of view? If the *Musical Standard* prefers to do business on the good old-fashioned lines of a half century ago and publish a weekly in accordance, it is not our affair. It was another newspaper—English, too—that remarked the difference between THE MUSICAL COURIER and English musical newspapers, and this comparison rather nettled Brother Baughan. He is too good a man to bother about such things. He edits the *Standard*, easily the best musical weekly in Great Britain at present, and as he is sensible enough not to enter into competition with THE MUSICAL COURIER—which would be an absurd proceeding—we leave him to his Old-World delusions, gently reminding him, however, that we are right—the *Musical Standard* is "a music publisher's circular."

A CRITICAL BUREAU.

EDWARD A. BAUGHAN—who is almost as ubiquitous as Andrew Lang—writes most entertainingly in the London *Monthly Musical Record* about a bureau for music critics. He, being a hard working member of the guild, knows what it is to go to concerts out of sorts with music and yet forced to assume a sympathetic attitude. Therefore he pleads for the artist who may be also indisposed and apt to fall below his own standard. We agree with Mr. Baughan in this, delicately suggesting to him that perhaps the young American pianist he held up in the *Musical Standard* as an "awful example" might have been suffering from just such an indisposition!

However, the writer's idea is a clever one. When an artist, because of mood or for physical reasons, wishes to change his program, why not have this change announced from the stage by means of numbers? This device has been already adopted by some in the West. A pianist with a large numbered repertory is able to play what he pleases—and what pleases his audience, we hope. Then a much more dangerous idea is put forth. If a piano proved not in the best of condition or of inferior make the public could be informed of the fact by means of a delicate scale of criticism, and the poor pianist would not be blamed for hard tone, touch and insecure technics. Now we know Mr. Baughan to be a joker, a subtle one, an un-English joker. Fancy in either the *Record* or *Standard* or in any other of the publishers' weeklies for which he writes, fancy saying a disagreeable word, no matter how veiled and guarded in expression, about an English piano! Yes, Mr. Baughan has a funny bone.

FLOWERS AND FIORITURE.

SOME time ago one of our contributors called attention to the dangers which prime donne, white mice, tenors and soubrettes were incurring by the receipt of "floral tributes"; that is, genuine floral tributes, fresh flowers purchased regardless of expense from some of the firms which make our streets hideous with their motley colored hearse. The usual floral tributes handed over the footlights by the ushers are quite harmless, for they have passed several seasons in the safe seclusion of the property room in the company of the snowflakes and the pasteboard dragons we all know. Nobody need be afraid of them. Now, however, a French doctor in his "Curiosités de la Médecine" warns all singers against these deleterious presents.

The great laryngologist, Dr. Favoe, tells us that Marie Sasse, the well-known singer, when appearing in a most fashionable Paris salon received a magnificent bouquet of Parma violets. She was very fond of their fragrance, and sniffed and snuffed at them with delight. Then she tried to sing, but her voice was gone. How is this to be explained? Science explains it easily enough. There are sound undulations and scent vibrations, and when they get into a 20-foot roped ring, not to say an ordinary drawing room or stage, the scent undulations knock the others out of tune. The scent, in fact, hits the voice in its solar plexus or its vocal cords, and then the voice has to throw up the sponge or to "lay" down. (We believe "lay" is the orthodox term to use in this connection). Serious investigations have demonstrated that the odor of mimosas, tuberoses, hyacinths and violets produced hoarseness. Mme. Renée Richard, of the Paris Opéra, remarked that when her pupils carried bouquets in their waist belts, their vocal cords were affected. Madame Krauss found violets always made her hoarse. Christine Nilsson tells of an artist who had to sing in a salon decorated in the most approved fashion with roses and other odorous vegetables.

After the performance he felt great pain in his larynx and lost his voice for several months. Em-

ma Calvé declared that the scent of elder flowers hurts her, while the basso Delmar recommends eau de cologne as a prophylactic against the noxious vapors of flowers, being a prototechnic aldehyde, a thing which the goddess Flora never heard of. In the conservatoire Professor Seguy forbids the young ladies to use perfumes under pain of sinking from soprani to low contralti. Most convincing is the opinion of Faure, who wrote a book on the "Hygiene of Singing," and declares that the violet is as dangerous an enemy of the singer as the use of alcohol or bad tobacco.

UNPUBLISHED WAGNER LETTERS.

III.

THE Festpiel of 1876, as is known, was not a success either financially or artistically. The master had to face a large deficit and was dissatisfied with the performances in which neither the scenery nor the representatives came up to his ideal. Yet he resolved to try and repeat the production in 1877, making, however, the enterprise dependent on the assent of Betz and Niemann. He wrote, therefore, November 30, 1876, to Albert Niemann:

DEAR FRIEND—I am now compelled to declare myself in regard to the repetition of the Festspiel next summer. My declaration must depend entirely on you and Betz. I therefore apply to you both.

The possibility of this repetition can be based only on the unchanged retention of the personnel. I know that I shall encounter unfavorable opinions about certain of the casts, which I am forced to regard as impossible to change. Will you assent and come to me once more for six weeks? I put the same question to Betz.

That's a dry phrase, my dear fellow, is it not? But listen!

As you advised, I went to Italy, and now find myself in Rome. Do you fancy that I have found a single refreshing or reanimating day? Not even a day was granted to me. Everything that ever tortured me follows me; everlasting anxiety in the face of the unattainable. Even when I do not think of the material anxieties about my undertaking, you will understand me plainly, if I recognize, after all my uncommon heart wearing zeal which called these performances into life, that the result of our labors was only an expenditure of energy without aim or use.

What deep dissatisfaction most I have seen in you! I opposed your opinion because I could not agree with you that this or that change of cast would have made an alteration in the matter. You forget that you—alone—were the genius of the presentation, while all the rest was industry and good will. In this last respect Betz did astonishingly, so that he really won my respect and esteem; how sad that now he has lost the good will.

But say to yourself, It would be a fine thing, by a repetition which would now remove many blots, to reproduce the whole, once more, in the greatest purity. I must let this depend entirely on your good will and your confidence in Betz.

Only say at once, yes or no! But remain assured that the sweet moment of the outburst of an unchecked feeling of loyalty between us two belongs to my dearest recollections.

I go to Florence on Sunday. Meanwhile, poste restante, &c.

RICHARD WAGNER.

ROME, Nov. 30, 1876.

To Franz Betz, Berlin.

DEAR, ESTEEMED FRIEND—Your letter, which I must regard as a model in every respect, makes it very difficult to me to submit myself again to your judgment, even if it were to gain your approbation. I was most urgently compelled to declare myself respecting this year's repetition of the Festspiel; my resolution I could only make in the possibility of winning you over. How shall I succeed in winning you over? Shall I persuade you if I cannot convince you?

About what part of our production could not stronger remarks be made than the reproaches you make to yourself on your share? I have never been able to express to one of my actors the admiration which, with the most conscientious earnestness, I expressed to you about the chief part of your performance. If you did not feel yourself at ease and at home in the "Rheingold," I must tell you that it was the case with us all, and that during the rehearsals (partly perhaps from the setting up of scenery) I met with difficulties which I in vain labored to overcome, while on the other hand I racked my powers of invention to rid us all of a materially crippling stiffness. We now know how to find some remedy for this; there must be many

corrections in the scenery, and for the sake of attaining this satisfactory result we must once again unite.

With regard to over-exertion for you, think of what you have passed through in the past years, the inconceivably conscientious study of this most unheard-of role! This is now in the widest sense all over; go on now with the second production with the perfect composure which the consciousness of complete mastery must give you. No exertion of rehearsals is longer necessary, and even as regards the performances you would only oblige me if you prescribe for me the most convenient plan for you. That will be the best for us all, and meet you July 1 at your villa. I should gladly have a day or a few hours with you in a year so desolate for me. When we two, you and I, are together, then the spirit of the Nibelungen work is at home and speaks. It is necessary for me to have some conversation with you this year, otherwise I have nothing in view. Cordial greetings from, your

RICHARD WAGNER.

(With wife and children.)

VILLA DIANA, EMS, June 18, 1877.

Wagner was now no longer able to reserve his great creation for his own house at Bayreuth, and Leipsic was the first city to produce the whole Ring in the spring and fall of 1878. Angelo Neumann, who had achieved this in Leipsic, then planned to give performances with his Leipsic company at Berlin. But the Royal Opera House was not to be thought of, and the Berlin Wagner Society, in March, 1878, organized an excursion to Schwerin for a performance of the "Walküre," with Hill as Wotan. Moreover, the city of Leipsic refused to lend to Neumann the Gewandhaus Orchestra for Berlin, and he thought of engaging the Symphonie Orchestra of Berlin. On this matter Wagner wrote as follows to Angelo Neumann:

ESTEEMED SIR AND PATRON—I thank you for your communication and the expression of your good will. On the matter itself, I note that you—with me—have no doubt that the Berlin enterprise would on this occasion be touched by me only under the idea that this year the plan frustrated by the Leipsic magistrates could be carried out as was resolved last year. That plan was, to transport your successful Leipsic performances quite intact to an adequate theatre in Berlin. An orchestra that had studied the work perfectly was reckoned on as an essential factor.

But it is quite impossible for a Berlin orchestra—be it ever so good a symphony orchestra—without singers, and in only a short time, to be brought to such a good performance; it certainly would cost immense expense to bring it to such a condition by countless rehearsals in the highest degree tiresome for the trained singers. This—and as only difficulties everywhere present themselves—I am of the deliberate opinion that you should remain in Leipsic and let the Berlin public come to you.

Please consent! Think, too, please, always of only one thing, to keep your performances on an important footing—and ever to make them nobler; then, Leipsic is and will continue to interest me. Already I must regard it as a disgraceful error to be willing to allow the change of two conductors for these performances. If I can find in all Germany one conductor of whose correct tempo I can safely be assured I shall lie down and die in peace. I hope that Seidel (sic) will become such, but only—for God's sake—not to let a second one put in any beats. This would be a reason for the utter ruin of the performances.

Greetings to Dr. Forster. To you, a prayer, always to remain a friend to your devoted

RICHARD WAGNER.

BAYREUTH, Feb. 20, 1879.

Anton Seidl trained the orchestra to the perfect content of the master, and the first performance of the Ring at the Berlin Victoria Theatre, under Angelo Neumann, was a success. Wagner was present at the first cyclus, and returned with his family for the fourth. In reply to a telegraphic congratulation, he replied by telegraph on his sixty-eighth birthday to

Angelo Neumann, Viktoria Theatre, Berlin.

BAYREUTH, May 22, 1881.

Das deutsche Volk—ist viel gesagt!
Ich hoff' auf Euch—und hab's gewagt.
Wem rechte Kunst zu eigen,
Das sollte hier sich zeigen.
Ihr wart mir treu, das Spiel gewann,
Der Wagner gern sich nennen kann.
Gruss sei denn allen, Mann und Weibe,
Gruss auch dem Römer¹ (und dem Scheibe²).

RICHARD WAGNER.

1. The Machinist. 2. The Inspector of the Leipsic Theatre.

The prospect was now growing brighter; King Ludwig offered his orchestra for the summer of

1882. Wagner's new drama on which he was working hard, his "Parsifal" was destined for these performances. The following letter to Niemann thanks him for producing "Tristan" at Berlin, and tells him of the approaching conclusion of the "Parsifal" score. It was completed in Palermo, January 14, 1882:

To Albert Niemann, Berlin.

DEAR FRIEND—Now I begin to feel that it is no longer possible to put off writing to you. How is this? Well, I made a—so to speak—vow not to write another line till I had written out the last part of my "Parsifal" score. * * * I was sorry when I got your news; finally it shocked me to hear of your success. Finally should I write you yourself with my own hand? Then the stomach devils which had rendered me unable to work for some days came along—so farewell my vow! The score must wait till the new year, and now comes Niemann! Your Tristan is and remains a wondrous achievement. The man who will not believe in you can go no further. Content and thoroughly delighted was I at your repeated exertions for that, the most extravagant of my works. I could smile with sympathy, that here one had to swim against the stream. Now I laugh aloud at your success—it is contrary to the course of the stars—but it is all right with you—so be it!

I must make Tristan once more human for theatre evenings, &c.: I only need some space time. The demand is too excessive, and in every respect has no reference to the success of the impossible.

Now to my score, the last on which I am resuming work. The piano arrangement must soon be ready, then I'll send it you. See Mosjeh and say how you feel disposed to him.

Cordial greetings to your wife, who seems to have been strongly on my side in the "Tristan" affair. Believe in my admiration. Yours, RICHARD WAGNER.

PALERMO, HOTEL DES PALMES, DEC. 16, 1881.

The master knew that "Parsifal" would be his last drama, but he was full of energy, and on January 12, 1883, a month before his death, he wrote from Venice to Angelo Neumann that he wished to live long enough to create a sure future for his young son, Siegfried. In a letter to F. Schön, in Worms, he wrote, in 1880, that he hoped after his "Parsifal" to "offer every year one of his older works in model performances as his artistic instrument to his friends." But this was not to be.

Platon Brounoff.

BROUNOFF'S various activities keep him before the public constantly, what with his teaching, students' recitals, conducting, his lecture-recital on "Russian Music and Life," &c.

Of his new violin romanze the violinist and teacher, Mark M. Fonaroff, writes as follows:

DEAR MR. BROUNOFF—I had the opportunity to examine your "Romanze de Concert," for violin and piano, and find it a very interesting and original composition. To show you how much I like it, I will say I have put it on the program of the annual concert of the Educational Alliance String Orchestra, next Sunday evening, when it will be played by sixteen violins in unison. Truly yours, MARK M. FONAROFF.

Brounoff's pupil, Miss Vivien McConnell, whose Knabe Hall concert was such a fine success, played recently for the Sorosis Club and at an uptown church affair. She also played solos at the concert at the Educational Alliance last Saturday evening, and has other concert appearances in view.

Miss Clara Gorn, the soprano pupil, sang solos at a recent visit of Brounoff and his Russian Capella to a New Jersey club, and her sweet voice and nice singing pleased all.

Frieda Siemens Disturbs Things.

WE print the following from the Boston Journal of Friday, May 3:

Miss Frieda Siemens brought consternation to Mr. Gericke last night and wrecked one of the most cherished traditions of the Symphony Orchestra. It was at Cambridge and Miss Siemens, responding to the applause that followed her piano solo and apparently entirely ignorant of Mr. Gericke's ironclad rule forbidding encores, marched over to the piano again, sat down and drew her fingers over the keys.

The hair of every orchestra player stood on end. Mr. Gericke whirled round to the piano and said something in a peremptory tone, whereat Miss Siemens hastily started to rise. But the audience renewed its applause. Mr. Gericke saw he was in a peculiar box and evidently gave the word to go on, for immediately the encore by the lady, a Chopin Nocturne, began.

Loeffler trod on Kneisel's toe, Schroeder smiled grimly and Gericke, turning his back to the player, got behind the raised top of the piano and patted Max Zach on the back to keep him from choking, and for the first time in history an encore was played.—Boston Journal, May 3.



The Grey Wolf.

The grey wolf comes again: I had made him fast
The door with chains; how has the grey wolf passed
My threshold? I have nothing left to give;
Go from me now, grey wolf, and let me live!
I have fed you once, given all you would, given all
I had to give, I have been prodigal;
I am poor now, the table is but spread
With water and a little wheaten bread;
You have taken all I ever had from me;
Go from me now, grey wolf, and let me be!

The grey wolf, crouching by the bolted door,
Waits, watching for his food upon the floor;
I see the old hunger and the thirst of blood
Rise up, under his eyelids, like a flood;
What shall I do that the grey wolf may go?
This time, I have no store of meats to throw;
He waits; but I have nothing, and I stand
Helpless, and his eyes fasten on my hand.
O grey wolf, grey wolf, will you not depart,
This time, unless I feed you with my heart?

ARTHUR SYMONS in Saturday Review.

I FIRMLY believe that piano playing killed Franz Rummel. He died last Friday in Berlin. The news reached his brother-in-law, E. L. Morse, in a cablegram from Mrs. Rummel, who was formerly Miss Leila Morse, the daughter of Prof. S. F. B. Morse, of telegraph fame. The pianist had been ailing since his last tour here in 1898, when his shaky memory worried his friends. After that the mental malady progressed so rapidly that poor Franz was placed in a sanitarium, but without relief. Then, not caring to leave her husband any longer alone, Mrs. Rummel, brave and devoted woman that she is, had the invalid brought back to his home, where she nursed him to the bitter end. If you can find anything in the Ibsen dramas more hideous than such a life for a wife and mother, then show it me. There before her daily eyes the husband that she had dared all for—she was a fashionable girl in society when he first met her—died; and such a death, the death of the soul! The story makes one shudder, and again fiction pales before the ineluctable actuality of life.

And now I come back to my first statement—it was not dissipation, but piano playing, that killed Franz Rummel. He was the most desperate student of the keyboard that I ever met. I think that his secret ideal was to achieve the technic of Tausig, the intellectuality of Von Bülow and the emotionality of Rubinstein. That he fell short of this triune perfection need hardly be said. He was not a phenomenal artist in any way, yet a pianist of a high order. His range was wonderful. The historical recitals in Madison Square Garden proved that. From John Bull to Johann Brahms he played all composers—one is tempted to say all compositions—with equal understanding and sympathy. He had his preferences—Bach, Beethoven, Schumann—and he interpreted Brahms rarely well. I think that he was at his best in Schumann, in the Symphonic Studies, the C major Fantaisie and in the Concerto. These three numbers he played, when at his top notch, with great power, with consuming passion. He was not a phlegmatic, academic pianist—far from it. Never did Rummel quite master himself in public; there was always a rhythmic unsteadiness, always a slip of memory somewhere during the concert. And he often let his fingers run away with him. Yet I have heard surprisingly fine performances from him. On his return here, in the

Lenox Lyceum, he played the G major Concerto of Beethoven and the E flat Concert of Liszt in a superlative manner. I remember well telling him that he interpreted the *sneer* in the Scherzo of Liszt as no other pianist.

"Very well then, I am the Pianist Who Sneers," he said in French, and laughing in his overwhelming fashion, and looking like an amiable Mephisto, he rapped on the table with the famous Rummel ring. It was a signal once heard, never forgotten.

He it was, if I am not mistaken, who first played the B flat minor Concerto of Tschaiowsky in New York after Von Bülow. For that matter he played anything and everything well. But he was too strenuous in his methods, too keyed-up, too nervous, too athletic and too brimming over with life to last long. Even during the study hours he "went for" his instrument with the same vim as if a monster audience were listening. And that reminds me—he gave the second Tschaiowsky Piano Concerto in G here for the first time at the Philharmonic Society Festival in 1893.

The first time I saw Rummel was in 1880, in Philadelphia. At a hotel table he sat, with Louis Blumenberg. The trio had just played in the Academy of Music, and in Rubinstein's B flat major Piano Trio. To this moment I can hear Rummel's laughter as he battered down some argument or other—for he was a hard fighter, a good hater. He criticised other pianists, but was just—just considering that he was a pianist. I remember his saying to Steinberg and myself: "Paderewski can beat me in the Chopin double-sixths study, but I am still his master when it comes to the double note one in G sharp minor."

Rummel was born in London, January 11, 1853, of German father and English mother. Strangely enough Louis Maas, the pianist, also dead, broke his nose at school. This fact Maas himself told me. When Rummel was fourteen he went to Brussels to study with Brassin and after winning a first prize he became one of the staff teachers. His debut was made at Antwerp December 22, 1872, on which occasion he played the Henselt Concerto. But he admitted to me that he had under the reversed name of Lemmur appeared in public before that date. While he was intensely nervous, I don't believe anyone enjoyed, with more fervor, sitting in front of a keyboard with an orchestra at his back. Then the war horse in him awoke—as he used to say—and often the orchestra had a hard time to keep up with the pace.

Franz Rummel came to America in 1878, and in 1886 made a tour with Lilli Lehmann and Ovide Musin. His last appearances here at Chickering Hall were disastrous ones. The memory upon which he justly prided himself began to show the ravages of overwork. He often said that if the energy and time and talents he put into piano playing had been diverted into commercial or scientific channels he would have been rich and much more famous. But all musicians say that. Rummel was too infatuated with music, with the piano to have ever been happy in any other calling. That he never compassed the celebrity he expected we all know. He was not a man for the general public. There was little of the charlatan in him. He could play on occasions sensationally; but the whole tenor of his life was at odds with vulgar success. He was earnest, had genuine artistic ideals, and never wavered in them. Well read, a linguist and a traveled man, Rummel was a most entertaining *raconteur*, and always in high spirits. He, naturally enough, made many friends in New York and Berlin, in which latter city he received the title of Professor. Three children and Mrs. Rummel survive him; to the latter sympathy, heartfelt and overflowing, goes forth.

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The picture of Verdi, which you see for the first time to-day, is the last ever taken of the great man

during his lifetime. With him is Umberto Campanari, his lawyer, and the brother of Giuseppe. It is at Sant' Agata, Verdi's country home. You will notice that the stick in his hand must have trembled



FRANZ RUMMEL.

during the plate exposure; hence its peculiar appearance! This photograph was taken in 1900.

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William Dean Howells, in his agreeable literary recollections, tells how he met Emerson. Hawthorne had given him a card of introduction.

When he presented the card to Emerson, the philosopher looked "from it to me with a vague serenity, while I waited a moment on the doorstep below him":

"I do not know in just what sort he made me welcome, but I am aware of sitting with him in his study or library, and of his presently speaking of Hawthorne, whom I probably celebrated as I best could, and whom he praised for his personal excellence, and for his fine qualities as a neighbor. 'But his last book,' he added, reflectively, 'is a mere mush,' and I perceived that this great man was no better equipped to judge an artistic fiction than the groundlings who were then crying out upon the indefinite close of the 'Marble Faun.' * * *

"After dinner we walked about in his 'pleached garden' a little, and then we came again into his library, where I meant to linger only till I could fitly get away. He questioned me about what I had seen of Concord, and whom besides Hawthorne I had met, and when I told him only Thoreau, he asked me if I knew the poems of William Henry Channing. I have known them since, and felt their quality, which I have gladly owned a genuine and original poetry; but I answered then truly that I knew them only from Poe's criticism: cruel and spiteful things which I should be ashamed of enjoying as I once did.

"Whose criticisms?" asked Emerson.

"Poe's," I said again.

"Oh," he cried out, after a moment, as if he had returned from a far search for my meaning, "you mean the jingle man!"

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Poe's autograph brought \$50 the other day.

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The "jingle man" has thus far outlived all of his contemporaries; and such is the magic of jingle that his is the best known name abroad of any American author, his works the most translated. Why? I don't know—genius, I suppose. Genius is not always intellectually superior, yet it lives. Boston, academic and literary, has never forgiven Poe two things—his Boston birthplace and his genius. Somehow the two do not shake up well together—Boston and Genius. Ask Philip Hale about the incubating properties of the town he elects to live in.

Hurrah! America has already its female Pope in the person of Mary Baker Eddy, but a female Dumas—an infantile one at that—has just burst forth. Here's a topic for excited blonde women clubs in Jersey City and Philadelphia. A young prodigy not long in petticoats has turned out a historical novel—of course—which starts in with an edition of 100,000 copies. It is rubbish of the most tremendous sort. Even Mary Johnston's "To Grab and to Grip" is a classic, a "Salammbô" in comparison. But what has that to do with the case? Any female infant in the arms may now mouth Dumas or Flaubert, and a typewriter let loose on humanity her vast ignorance of history, of English. Glorious times we live in when Wall Street yields up its secrets to messenger boys, and publishers let down the bars to babies. Have publishers no age of consent? Has the public reached the last oasis in the vast desert of inanity, with its glittering predecessors—"Ben-Hur," "The Quick or the Dead," "Trilby," "Richard Carvel," "Janice Meredith," "David Harum"—and now the latest. Ah! we are a nation with fine literary taste. Hurrah!

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This was in the *Cleveland Plain-Dealer*:

"That great Italian tenor told me he had a mattress stuffed full of the laurel wreaths that had been given him."

"A mattress full! Then he ought to retire on them."

This is a mistake. A "great" tenor never retires. He dies.

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Says the *London Daily News* in an interesting editorial on "Genius and Personality":

"The most curious fact in the history of literature is that Shakespeare made so slight an impression on

mony. It is not a question of greatness, it is a question of personality. Some people are born emphatic, some make their way easily through the world without elbowing, jostling, puffing, or shouting, and, though they reach the highest pinnacle of all, their passage is comparatively unregarded. When Dionysius in the 'Frogs' went down into Hades to bring back a poet, he found a terrible uproar: Aeschylus was disputing with Euripides for supremacy, but of Sophocles there was no talk: 'Easy he was on earth and easy he lives below it.' Michael Angelo is a figure familiar to any imagination, and so is Titian (thanks, perhaps, to the triumphant splendor in him of the characteristic beauty of old age); but Raphael is vague to our conceptions. In all ways of life the same observation holds: Marlborough had a greater genius than Wellington, one would say, but a far less striking personality. Julius Cæsar survives as a man clear to an understanding, Augustus is as hard to realize a Shakespeare. To compare Horace with Virgil in this context seems unfair, for Horace drew his own portrait as no one else could have drawn it, yet it is pretty plain that to us, as to their contemporaries, Horace is Horace first of all, a little man with an agreeable philosophy of life, and after that a poet, but that Virgil is and was to the world at large only author of certain poems. Carlyle will survive, in probability, as Johnson does, a figure so well known as to remain almost contemporary, when Carlyle's own writings are no more read than 'Rasselas' or the 'Lives of the Poets.' With these men the personality is more than the genius; it was helped to its effect by a superficial singularity, but the personality was the thing. The essence of their genius was better seen and felt in the impress made by them on other lives and minds than in the work created



VERDI AT THE LAKE OF THE SWANS—VILLA SANT' AGATA, MILAN, JULY, 1900.

the mind of his contemporaries—Shakespeare the man, that is, not Shakespeare the dramatist. Ben Jonson dwarfs him: or, rather, the stamp which Ben set upon his world remains distinct as that of Drake, Raleigh, Elizabeth herself—while the most of what we know of Shakespeare is just Ben's testi-

out of their own brains that can be judged in detachment."

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After her triumphs in this city we imagined that Fannie Bloomfield-Zeisler would go home for rest and play with her babies. So she did—and then we

began to read of her Western successes and wondered. In Cleveland, a city she has often played in, Mme. Bloomfield-Zeissler again fired the torch, and the city all but turned out in a parade for her honor. Without any exaggeration she really did enjoy the biggest sort of a reception; and this has been the history of her entire spring tour. She will give more recitals here than one, I hope, next season.

◎ ▲ ◎

Rafael Joseffy is safely arrived in Budapest. His return to America is set down for next month.

◎ ▲ ◎

Arthur Friedheim said good-by to us last Friday. He went to England Saturday on the Graf Waldersee with Mrs. Friedheim. He comes back in the autumn to give a chain of concerts all over the continent.

◎ ▲ ◎

In company with several other lunatics I stood on the deck of the steamer Kaiser Wilhelm Tuesday of last week. The gangplanks looked like the stage of the Metropolitan Opera House. I saw Jean De Reszké, Edouard de Reszké, Plançon, Scotti—he had on white kid gloves!—Sarah Bernhardt—she moved languidly, and upon her face blistered the gaze of the multitude—trickey Fritz Scheff, Margaret Macintyre, in company with Josephine Jacoby—fine foils—Max Hirsch, Maurice Grau—with a relieved look in his eyes—Coquelin, Suzanne Adams—and a cello case. I hear that Bauermeister and Olitzka came on board at the last moment fearing brass band demonstrations. I also saw and shook hands with Ossip Gabrilowitsch, who promises to return next season. The De Reszkés looked very well, Jean fresher than Edouard, and both sorry to leave—ahem! In fact everyone seemed sorry, except the canary in a gold cage which some admirable idiot presented to Jean just as the bell rang. He swore he would roast the fowl and give the cage to Plançon—Pol is such a bird!

◎ ▲ ◎

I am enabled to officially contradict the story that Herr August Lüchow imported a big Dutch band for his Old Nuremberg at the Buffalo Exposition. Herr Lüchow has nothing to do with these wind-jammers from over-seas, and if you wish to make him mad just tell him that he is. He supplies the other music, the wet kind, so let disgruntled musicians about town feel relieved—August has not gone back on the Union.

◎ ▲ ◎

Forty-five Russian authors have signed the following protest:

"We, the undersigned Russian men of letters, deprived of the possibility of freely expressing our ideas on the needs of our poor fatherland, prevented by the censorship from speaking of what happens before our eyes, or indicating an outlet from the terrible situation of our country, and conscious of our duty towards the people, resort to our foreign brethren for the purpose of informing the civilized world of the atrocities now being committed among us. On March 17, in the Kazan Square, at St. Petersburg, the police fell on an inoffensive and unarmed crowd of several thousand persons, men, women and children, and without any provocation showed unexampled brutality and ferocity. Cossacks, surrounding the crowd and preventing it from dispersing, charged without warning the compact mass, which had mostly been drawn together by

curiosity. The police seized at random the people who fell into their hands, striking them without mercy with their fists or swords. Those of the public, even officers in uniform, who begged for a cessation of the carnage were maltreated or even arrested.

"Such are the facts of which several of us have been eye witnesses. Similar atrocities have recently been committed in other Russian towns. Full of terror and anguish at the future in store for our country, thus given up to the whips of Cossacks and the swords of the police, convinced that our indignation is shared by those of our Russian brethren whose signatures we have not had time to obtain, by all the intellectual society of Russia, and by all those from whom feelings of self-respect and humanity have not yet been eradicated, convinced also that our foreign brethren will not remain indifferent to what passes among us, we appeal to the press of the world to give the utmost publicity to the attestation of the lamentable facts of which we have been witnesses.

◎ ▲ ◎

Anthropologists are pretty well agreed that there is not, and probably never was, a Celtic variety of man. "There is neither a Celtic type nor a Celtic race," says Deniker, in his recent work, which is the latest word on the subject. There is a language which has come to be called "Celtic" by scholars, but a language may be spoken by any race that acquires it, and how or where "Celtic" originated is a mystery. There are some millions of people in Brittany and the British Isles who still speak this tongue, but they all differ from each other in race, presenting the very extremes of the European peoples, and to call them "Celts," as if they belonged to one race, with the like physical and moral characters, is perniciously misleading and false.

◎ ▲ ◎

Mr. Deniker will have George Moore and W. B. Yeats, the Irish poet, after him for this assertion. Yeats has just written a play in Irish—he is the Ulick Dean of George Moore's "Evelyn Innes," and they say that Runciman is to give it a musical setting. The sequel to "Evelyn Innes" is in press, and is called "Sister Teresa."

S. C. Bennett's Pupils.

MISS GERTRUDE HORNER, who has been studying with Mr. Bennett during the past year, upon her return to Pittsburg secured the position of soprano in the Providence Presbyterian Church, Allegheny, Pa. Miss Horner has also a large class of private pupils in voice culture. Mr. Bennett will continue to give lessons throughout the summer months at his Carnegie Hall studio. Among the prominent singers already enrolled for summer work are Lillian Randolph Hoke, the leading vocal teacher of Nashville, Tenn.; Vernon Stiles, the tenor of the Bostonians; also a prominent tenor of Chicago.

Miss Ruth Peebles, a prominent singer from Kansas City, who has been studying with S. C. Bennett, was recently offered the leading soprano parts with two different opera companies in summer engagements. Miss Peebles has been a student in the American School of Opera and has appeared in several productions with marked success.

Marie Stone Langston.

AT a recent concert in Camden, N. J., Miss Marie Stone Langston created a sensation with her beautiful contralto voice. Miss Langston, who is a niece of the well-known comedian, William McDonald, has a deep, rich quality of tone, without any suggestion of throatiness, and having studied for two years under Mrs. Ratcliffe Caperton, she possesses the perfect intonation and clear enunciation which are characteristic of the work of her eminent teacher.

Walker-Low-Severn Concert.

MRS. ROLLIE BORDEN LOW, soprano; Francis Walker, baritone, and the Severn Trio, gave a concert last Wednesday night at the Carnegie Lyceum, at which a program of strong and interesting works was presented. The Severn Trio, consisting of Mrs. Edmund Severn, pianist; Edmund Severn, violinist, and Arthur Severn, 'cellist, played the first movement of Mendelssohn's Trio in D minor, "A Slavonic Dance," by Dvorák, and "Humoresque," a characteristic composition by the violinist of the Trio, and throughout preserved that even ensemble for which they are becoming noted.

By request, Mr. Severn played his "Suite Orientale," his accomplished wife playing the piano part. This composition, first heard at a concert at the Hotel Majestic, and recently reviewed in THE MUSICAL COURIER, is marked by the true Eastern coloring. The themes faithfully depict the thoughts found in a group of Turkish poems. As at the initial presentation, the poems last Wednesday night were charmingly read by Mr. Walker, the baritone singer of the evening.

Mr. Walker also prefaced his vocal numbers with a brief analysis and particularly interesting did he make the story woven about the Danish legend "Sir Olaf," set to music by Carl Loewe. Mr. Walker described the connection between "Sir Olaf" and "The Erl-King," Goethe's tragic poem, for which Schubert wrote the best musical setting. Liszt's transcription of this song for the piano, was played last Wednesday night by Mrs. Severn with consummate power.

Mrs. Rollie Borden Low, the soprano of the evening, possesses a sweet, highly cultivated voice and style which denote the woman of good breeding and natural charm. The soprano sang first an aria from Ponchielli's "La Gioconda," and second Sullivan's "Orpheus and His Lute." Mr. Walker's other vocal number of the evening was from Bruch's "Feuerkreuz." Manliness and intellectual force dominate everything Mr. Walker attempts, be it singing, reading or other artistic work. Such a teacher must be an inspiration to all pupils who are in earnest.

The concert was closed with a duet from Verdi's "Masnadieri," delightfully sung by Mrs. Low, and Mr. Walker, Mrs. Severn accompanying with her usual musical intelligence and finish.

Frankl Sisters Concert.

MISS FLORENCE FRANKL, violinist; Miss Gisela Frankl, pianist and composer, assisted by Miss Fannie Hirsch, soprano, and Hans Kronold, 'cellist, gave a concert last Tuesday (April 30) evening, at the College of Music Hall on East Fifty-eighth street. The Misses Frankl together played the first and third movements of a Grieg Sonata for violin and piano, and later both played in a trio by Jadassohn, with Kronold as the 'cellist. Miss Frankl, the violinist, an artist of rare talent, played as solos "Nightingale," by Vieuxtemps, and a Canzonetta by her sister. The young violinist, who is going abroad again to study, was formerly a pupil of Musin. Her sister, as composer and pianist, is an artist of intelligence and taste.

Miss Hirsch was in good voice and sang charmingly a "Cradle Song" by Georg Liebling, a song by Von Flitz, an Elegie by Massenot, and "Im Herbst" and "Frühlingslied" by Weil.

Seized Schumann-Heink's Effects.

CLEVELAND, Ohio, May 4, 1901.

THE entire concert outfit of Madame Schumann-Heink, the concert singer, was attached on Friday afternoon by Deputy Sheriff Klein, as the result of an alleged broken contract two years ago. At that time the singer was announced to appear in a Cleveland concert by Miss Gabrielle Stewart, a Cleveland woman, but failed to appear, and Miss Stewart sued for \$500 as damages, which she recovered, but the money was not paid. On Friday the sheriff was able to levy on the property of Madame Schumann-Heink, who arrived in the city to sing at the Pittsburg Orchestra concert on Friday night. As the prima donna entered the Colonial Hotel, Deputy Sheriff Klein levied on her outfit, including concert dress and other personal effects, despite her protests. Prominent citizens at once went on a redelivery bond, and the concert singer's effects were restored to her. She sang at the concert several hours later.—Sunday Tribune Special.

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 ADMISSION DAILY.

Allgemeiner Deutscher Musikverein

gegründet im Jahre 1889 unter dem Protectorat

Sr. Kgl. Hohheit des Grossherzogs
Carl Alexander von
Sachsen.

Leipzig, am 2. April 1901.


in die
Everett Piano Co. in New-York.

Von Herrn Richard Burmeister empfangen wir den Betrag von

№ 3417.93.als Beitrag seines zum Besten des Franz Liszt-Denkmales in Weimar gegebenen
Konzertes, wodurch Letzterem eine sehr reiche Förderung geworden ist.Wie wir hören, verdankt Herr Burmeister dieses schöne finanzielle
Ergebniss zum grossen Theile Ihnen, da Sie die gesammten Kosten des
Konzertes in selbstloser Weise übernommen haben. Wir verkennen nicht Ihnen
für die dadurch betheiligte Opferfreudigkeit unseren besten Dank auszusprechen!

In vorzüglicher Hochachtung

Das Comité

zur Errichtung eines Franz Liszt-Denkmales in Weimar.

Herrn Dr. Oskar von Hase,

Schatzmeister

[TRANSLATION.]

LEIPZIG, April 2, 1901.

To The Everett Piano Company, New York:

We have received from Mr. Richard Burmeister the sum of 3,417.93 marks, as the proceeds of his concert for the erection of the Franz Liszt Memorial in Weimar, to the promotion of which object it is a welcome and generous contribution. As we hear that Mr. Burmeister owes his splendid financial success in great part to you, who unselfishly undertook the whole costs of the concert, we cannot refrain from expressing to you our best thanks for the sympathy you have displayed by your generous participation. With highest respects,

THE COMMITTEE

for the erection of the Franz Liszt Memorial in Weimar.

Hofrat. DR. OSKAR VON HASE, Treasurer.

NATIONAL FEDERATION OF MUSICAL CLUBS.

Second Biennial Festival, Cleveland, Ohio, April 30, May 1, 2 and 3, 1901.

(SPECIAL TO THE MUSICAL COURIER.)



CLEVELAND, May 4, 1901. SO attractive are the homes and avenues of Cleveland that one sympathizes with the proverbial smoke which perpetually hangs over the place, as if loath to leave it. But even more beautiful than these private residences is the Colonial Club, secured by the Fortnightly Club, a prominent local organization, for the second biennial festival of the National Federation of Musical Clubs, a full account of which auspicious celebration THE MUSICAL COURIER now presents.

Within the stately and picturesque walls of the appropriate Colonial Club rendezvous the inaugural meeting of the convention was held on Tuesday, April 30, at 10 a. m., fair weather heightening the spirits of officers, delegates and committees. The Right Rev. William A. Leonard, Bishop of Ohio, pronounced the invocation, after which the National Anthem was sung by all present, voices blending so harmoniously as to illustrate, from the outset, the musical culture of the assembly.

In the absence of the president, Mrs. Edwin F. Uhl, of Grand Rapids, Mich., who was unable to attend, owing to the illness of her husband, the chair was occupied by Mrs. Philip N. Moore, of St. Louis, second vice-president, at the request of Mrs. J. H. Webster, first vice-president of the Federation and president of the Fortnightly Club, upon whom devolved the duty of giving the following

Address of Welcome.

MADAME PRESIDENT, MEMBERS OF THE BOARD OF MANAGEMENT, DELEGATES AND FRIENDS OF THE NATIONAL FEDERATION OF MUSICAL CLUBS.—To dignify the few words I wish to say to you this morning on behalf of the Fortnightly Musical Club and the local biennial board by the title of an address is too formal, since they will be simply words of welcome.

Two years ago in this same springtime, we came together for our first biennial festival, and set the first white milestone on a road over which we had walked but a little way. The memory of that helpful, happy week in St. Louis will never fade. At its close we came away with renewed enthusiasm, fresh purpose and higher ideals; taking back to our individual clubs a stronger spirit of interest in the organization which makes us a unit in our desires and our aims, and determined that the National Federation of Musical Clubs should become a power in our country toward the highest development of a great art.

Added to this was the indelible impression on our hearts of the gracious welcome and generous hospitality given us by the women of St. Louis.

During the two years that have elapsed since that time, the promise that 1901 would bring you here has been a constant delight and incentive, and it is my great privilege to assure you that The Fortnightly has known no prouder moment than to-day when it welcomes you to Cleveland. In this welcome I would include that of the Morning Musical Club, a study club, small in number but steadfast in purpose, since it is by many years the senior of The Fortnightly, and the Rubinstein Club, an earnest and very successful choral club, already doing fine work in its early years. That we cannot greet her whose guiding hand has been upon the helm through all these first years of our life as a federation, is a disappointment and a keen regret. Her labor has been one of love, unceasing and vigilant, and in our pleasure let us remember with loving sympathy the great sorrow which prevents her from enjoying the fulfillment of her efforts.

From all parts of the country you are gathered here to-

day; many of you from a great distance. No stronger evidence of your love and interest could be given, and our one hope is that you may feel rewarded for your efforts by the program it has been our pleasure to prepare for you. The musical journals have shown their interest in the Federation by sending representatives—a fact which we sincerely appreciate—and to them, as to those from our own local press, we would extend every courtesy and kindly greeting. To you all—from North and South, East and West—we offer our best, and again, Madame President and ladies, welcome you to Cleveland, our musical clubs and our homes.

Mrs. Webster's words having been enthusiastically received, Mrs. Philip N. Moore read the ensuing:

Response.

MADAME PRESIDENT, THE FORTNIGHTLY CLUB, OF CLEVELAND, OUR HOSTESS, AND ALL WHO HAVE JOINED WITH YOU SO GENEROUSLY IN WELCOMING US TO YOUR HOME—On behalf of the National Federation of Musical Clubs I am honored in accepting your welcome.

We are very glad to be in Cleveland by the lake, of whose beautiful avenues and hospitable homes we have so often heard; we are glad to be welcomed so cordially to the feast of music spread out before us.

Our one regret, which saddens even in the midst of the beautiful spring awakening, is the absence of one who has given to us so faithfully, and who should be here to receive the reward she has so well earned at our hands.

Our president is passing through the deepest sorrow that can come to woman, the last, lingering illness of one dearest to her heart, knowing there is no other hope than the anxious watching that may bring a little longer respite.

Our president has been not only our presiding officer in all our councils, to whom we gladly rendered our allegiance and most courteous consideration; she has been willing to take more than her share of the pioneer work of such a large organization; she has seen far into the future, has grasped the great, salient points of organization, and has proved her right to the leadership the Federation placed in her hands in January, 1898.

Only those thrown officially with her know how untiring and constant has been her directing hand or appreciate her work during these years.

In our formative period an amount of work of all kinds and of responsibility in all directions, has devolved necessarily on the president, which her successors will not feel obliged to assume. It was hers to help build up, by hard and constant work, what we hope others will enjoy.

I am sure our president would wish me to give the testimony which no one could so well express as herself, a word concerning the disinterested service of the officers and committees of the board, and of the fine character of such service. Upon the hope that it should continue to be of this quality rests the future influence of the Federation. Those who are impersonal, who see easily the larger trend of affairs, who are generous in according recognition to others—those should be selected as leaders in an organization, and there are many who are being educated in their clubs to a broad, kindly, impersonal view of great affairs.

Most organizations have a reason for their being, expressed in creed or dogma, the underlying sentiment that binds them for their work and penetrates their action, and I am prompted to inquire what is our shibboleth?

Our federation can serve no purpose except as the servant of all. It is by no means a fixed fact and, while to-day it seems advancing on broad lines, it is yet on trial.

Society is intolerant of large organizations which do not justify the amount of executive ability and energy displayed in sustaining them. Conservation of energy must be kept in mind, and our musical federation cannot afford to be working without a definite purpose.

One of our most effective leaders has said: "The work of woman is above all educational, constructive and coordinating," and she is always successful in following

these lines. It is the good rather than the ill which she must emphasize, and she must stand as a protest against materialism.

We are to give this morning an account of our stewardship, but it rests with the body at large to give a reason for being, and an impetus for the next two years' work.

As the hour is passing, however, and we have a full program for the morning, once more, in the name of the federation, I accept with thanks the welcome and the hospitality you have so generously extended.

The response of Mrs. Moore was succeeded by Mrs. Thomas E. Ellison's statement, constituting the

Report of the Recording Secretary.

MADAME PRESIDENT, MEMBERS OF THE BOARD OF MANAGEMENT, THE LOCAL BIENNIAL BOARD AND THE CONVENTION—In view of the theory of your recording secretary that the time will come when the presence of delegates from every section of the United States in attendance upon a national convention and musical festival will be accepted as the report of the combined untiring and unfailing energy of your board of management and the local biennial board, or, when the ideal convention program will have reduced the number and length of reports to a minimum, that of the recording secretary being eliminated, the time allotted for speaking to be given wholly to the discussion of papers on subjects relative to the life and growth of our federation and its constituent clubs, and in view of the fact that the proceedings of the first biennial held in St. Louis, May, 1900, have been edited by your recording secretary, and issued in printed form to the federated clubs by your printing committee, from whom copies are now obtainable, your recording secretary begs leave to submit the following summary of the four meetings of the board of management, and the meeting of the executive committee held since the close of the first biennial.

The first meeting of the board of management was held in St. Louis, May 6, 1899, at which fourteen members were present, and the following committees were elected:

Executive committee, Mrs. Edwin F. Uhl, chairman; Mrs. J. H. Webster and Miss Helen Storer.

Press committee, Mrs. Chandler Starr; librarian, Mrs. Charles Farnsworth, vice Mrs. David A. Campbell, resigned.

The librarian's catalogue, prepared by Mrs. Campbell, and the constitution and by-laws, and program books, prepared by Mrs. F. S. Wardwell, chairman, were ordered printed.

The cordial invitation of the Fortnightly Club, to hold the next biennial in Cleveland, was as cordially accepted.

At the second board meeting, held in Chicago, February 23 and 24, 1900, at which nine members were present, the vacancy caused by the resignation of Mrs. Charles Davies, Jacksonville, Fla., was filled by the election of Mrs. S. J. Latta, Memphis, Tenn., and that of Mrs. Napoleon Hill, of Memphis, by the election of Mrs. Eugene Verdery. The vacancy thus caused was filled by the election of Mrs. J. L. Fletcher, Little Rock, Ark.

The treasurer and auditor were instructed to report annually to the board of management. Mrs. John Elliot Curran and Mrs. Frederick Ullmann were appointed a committee to formulate a leaflet showing the benefits and results of the Federation, and arranging for its distribution through the sectional vice-presidents.

The design for the badge pin having been adopted, Mrs. John Leverett was appointed chairman of the badge pin committee.

Plans for the biennial meeting were suggested and discussed. Arrangements were made for the exchange of year books and programs at this biennial.

The vacancies caused by the resignations of Mrs. S. J. Latta, Tennessee; Mrs. J. W. Hardt, Kansas, and Mrs. Charles Farnsworth, Colorado, were filled by the election of Mrs. J. W. Thomas, Nashville, Tenn.; Mrs. Thomas J. Groce, Galveston, Tex., and Mrs. Arthur J. Shaw, Spokane, Wash.

The following actions of the executive committee meeting held in Cleveland, July 5, 1899, were approved:

1. The appointment of Miss Helen Storer, now Mrs. Winfred Collins, as artist committee, and the adoption of the basis upon which this work should be conducted, which was suggested in former discussions by the board of management, and stated in the proposed revision of the by-laws.

2. The appointment of Mrs. Frederic Ullmann, chairman of the bureau of registry.

3. The appointment of Mrs. Thomas E. Ellison as press committee, in place of Mrs. Chandler Starr, resigned, and the formation of plans for the printing of the librarian's

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catalogue, the biennial proceedings and the constitution and by-laws and program books.

The object of the third meeting, held in Grand Rapids, Mich., November 14 and 15, 1900, at which six members were present, was, aside from routine business, pre-eminently to consider the suggestions of Mrs. J. H. Webster, president of the local biennial board, and to formulate the program for the second biennial.

The work of the artist committee as continued from the office of the president since the resignation of Miss Storer was discussed, and the result will be presented at this meeting.

The following committees were appointed:

On Proposed Revision of the By-Laws—Mrs. Philip N. Moore; chairman, Mrs. T. E. Ellison.

On Redistricting—Mrs. D. A. Campbell; chairman, Mrs. Frederic Ullmann.

On Formulating Biennial Circular—Mrs. Edwin F. Uhl; chairman, Mrs. J. H. Webster and Mrs. James Pedersen.

On Compilation of Circular of Suggestions Offered by Mrs. Campbell and Board Members—Mrs. Philip N. Moore.

At these meetings reports of the various officers and standing committees have been offered and accepted.

At the fourth meeting held in Cleveland, April 29, 1901, at which there were thirteen members present, a letter from the president, Mrs. Uhl, to her board of management was read and a telegram of regret and sympathy was sent by the board to Mrs. Uhl in acknowledgment.

It was decided that clubs from countries other than the United States may be federated upon application to the first national vice-president, with the approval of the executive committee; also that the recommendations by various members of the board be acted upon during the club discussion session.

The biennial reports were offered and accepted. These reports as presented to-day will show the growth of the Federation to its present magnitude. * * * In closing this work as recording secretary, it is a pleasure to feel that cherished theories of the value of federation have been realized, and to bespeak for the incoming officer the same gracious courtesy and spirit of helpfulness which has hitherto been accorded.

Mrs. James Pedersen, of New York, then presented the

Report of the Corresponding Secretary.

MADAME CHAIRMAN, MEMBERS OF THE BOARD OF MANAGEMENT AND DELEGATES—Your corresponding secretary begs leave to submit the following report:

There have been sent out during the two years extending from May 6, 1899, to April 30, 1901, 145 letters to members of the board, 118 postals and letters referring to board meetings, 204 postals to clubs, 63 letters to federated and non-federated clubs, 35 letters to artists and the press, 35 packages of printed matter, 500 circulars of biennial festival to clubs and interested musical people, making a total of 1,100 communications sent out.

There are now 136 clubs in the Federation, with an approximate membership of 14,000 members. * * *

Four clubs only have resigned and five have disbanded since our last biennial, making a gain of forty-nine clubs since 1889.

It is gratifying to note that of the nineteen officers on the board of management, elected at the biennial in St. Louis, all but five retain the same offices to-day. The four changes in the board have been in the Western and Southern Middle sections; Mrs. Napoleon Hill, vice-president of the Southern Middle section, resigned because of sickness in her family; Mrs. Eugene F. Verdery, a director of the Southern section, was elected to fill Mrs. Hill's place. Mrs. Verdery's directorship was now made vacant by her election to the vice-presidency, and Mrs. John Fletcher, of Little Rock, Ark., was elected to become a director of the Southern Middle section. Mrs. Charles F. Davis, also of the Southern section, moved from Florida to New Jersey, which caused her withdrawal from the board; Mrs. John W. Thomas, president of the Wednesday Morning Musicales, of Nashville, Tenn., was elected director of the Southern Middle section, to fill Mrs. Davies' place.

In the Western section, Mrs. J. W. Hardt, of Topeka,

Kan., and Mrs. Charles F. Farnsworth, of Boulder, Col., moved to other parts of the country, necessitating their resignations as directors of that section. Mrs. Thomas J. Groce, president of the Ladies' Musical Club, of Galveston, Tex., and Mrs. Arthur J. Shaw, president of the Ladies' Matinee Musicales, of Spokane, Wash., have been elected, giving the board of management a full list of officers to-day.

Too much cannot be said of the devotion of some of the members of the board to the work of the Federation, noticeable in the cases of the president, Mrs. Uhl; first national vice-president, Mrs. Webster; the second national vice-president, Mrs. Moore, and the recording secretary, Mrs. Ellison. All of these women have had serious illness or bereavement in their families, but in spite of their afflictions they have stuck heroically to the duties of their arduous offices. One of our members whom we knew two years ago as Miss Helen A. Storer, of Akron, Ohio, has left the ranks of single blessedness, and as Mrs. Winfred B. Collins is still serving as director of the Northern Middle section. As your corresponding secretary I feel sure that I am right in saying that nothing could be pleasanter than the relations of the members of the board toward one another. Perfect harmony has reigned at all times, and so congenial has been the work to the workers that the board meetings have been events filled with delightful interchange of thoughts and ideas. Four of these meetings have been held since the biennial in St. Louis, one in St. Louis immediately following the biennial, on May 6, 1899; one in Chicago on the 23d and 24th of February, 1900; the third on the 14th and 15th of November, 1900, in Grand Rapids, and the fourth was held yesterday, April 29, at the Croxden, in this city (Cleveland). The proceedings of these meetings you have already heard from the report of the recording secretary. The work of your corresponding secretary outside of the board has been full of interest. The same lively interest on all sides is shown in our work with the same encouraging change from that of the two preceding years. Then the press, the public and the clubs looked upon the N. F. M. C. as an experimental organization, and a perfectly justifiable wonder existed as to what our future would be. During the past two years all this wonder has ceased, and in place of the question, "What good can I get out of the Federation?" there comes now the question, "What must we do to become eligible for membership in the Federation?" Nothing could better establish the fact that the Federation has come to stay, and that it has achieved a dignified position in the growth and progress of our nation, than this change in the attitude of the non-federated clubs. Another evidence of the increased interest in the N. F. M. C. is that Canada has begun to send inquiries to us, and I am pleased to say that we have with us to-day the president, an ex-president and secretary of the Ladies' Matinee Musicales, of Montreal, Canada. A club in Kingston, Ont., has also shown a desire to co-operate with us. (Applause.)

I would like very much to close my report just here, after having shown you only the bright side of the work, but, as a dark streak of paint serves to intensify the light in a picture, so must I introduce one thought of a somewhat sombre tone. Complaints have come in from two clubs that they were not getting enough out of the Federation and were dissatisfied. Perhaps these clubs did not demand enough of the Federation—that is, they did not avail themselves of the opportunities offered by the various bureaus now established. Clubs should call upon our librarian more than they do; they should make use of our Artist and Registry bureaus, for it is only by exercise and activity that anything can grow and remain a healthy organism. The board of management conducts the business part of the undertaking in the best manner that the scattered and widely ranged co-operation of its officers will permit. It is very plain to see that a national board, which is made up of officers who may live in Spokane, Wash.; Galveston, Tex.; Augusta, Ga., and Stamford, Conn., is a very much more complicated bit of machinery to keep in motion than that of any local organization. Correspondence is time consuming, and is often full of misinterpretations, which by a few moments' conversation could be easily explained away. A certain measure of patience is needed on the part of both officers and

clubs, and a very sustaining thought is this, i. e., that the pioneers of any movement will always suffer the greatest hardships and will always seemingly reap the smallest harvest, but it is to them that history points with tenderest reverence and most lasting appreciation.

The Report of the Treasurer.

In her report the treasurer, Mrs. John Leverett, of Upper Alton, Ill., explained that since the biennial festival in St. Louis the number of clubs in the Federation had been nearly doubled. The records showed, after all expenses had been paid, a handsome balance, and prospects for a successful future were very bright. During the past two years the following clubs had been admitted:

Lillie Bergh Choral Club, New York city.
Schumann Club, Rockford, Ill.
Philo-Musical Club, East Orange, N. J.
Afternoon Musical Club, Bridgeport, Conn.
Woman's Philharmonic Club, New York city.
Musical Literary Society, Fort Madison, Ia.
San Francisco Musical Club, San Francisco, Cal.
Tuesday Musicales, Rochester, N. Y.
Matinee Musicales, Huntington, Ind.
Matinee Musical Club, Fremont, Ohio.
Morning Musical Club, Cleveland, Ohio.
Musical Culture Club, Hornellsville, N. Y.
Monday Evening Quartet, Englewood, N. J.
Tuesday Musical Club, Wausau, Wis.
Musical Circle, Jamaica, N. Y.
Rubinstein Club, Cleveland, Ohio.
St. Ambrose Society, New Haven, Conn.
Amateur Musical Society, Wabash, Ind.
Wednesday Morning Musical Club, Nashville, Tenn.
Cecilia Club, Augusta, Me.
Ladies' Schumann Club, St. Cloud, Minn.
Musical Society of Queens Borough, Jamaica, N. Y.
Chaminade Club, Nashville, Tenn.
Wednesday Musical Club, Cañon City, Col.
Ladies' Musical Club, Bedford, Ohio.
Orpheus Club, Columbus, Ga.
Woman's Musical Guild, Des Moines, Ia.
Philharmonic Society, Nashville, Tenn.
Fortnightly Musical Club, St. Joseph, Mo.
Dertheik Music Club, Texarkana, Ark. and Tex.
Morning Musicales, Oneida, N. Y.
Orpheus Club, Sheldon, Ia.
Schubert Club, Shawnee, O. T.
Beethoven Club, Boone, Ia.
Ladies' Musical Club, Albany, N. Y.
Apollo Club, Mt. Vernon, Ia.
Jamestown Musical Club, Jamestown, N. Dak.
Cecilian Club, Eagle Grove, Ia.
Chaminade Club, Deer Lodge, Mon.
Music Study Club, Newark, N. J.
Cæcilian Club, Freehold, N. J.
Harmonia Club, Wilton Junction, Ia.
Ladies' Musical Club, Seattle, Wash.
The Musical Club, Cynthia, Ky.
Wednesday Matinee Musicales, Martin, Tex.
Rubinstein Club, Fennville, Mich.
Chaminade Club, Chester, S. C.
Schumann Club, St. Louis, Mo.
The Musical Club, Lanark, Ill.
Studio Club, Scranton, Pa.
Matinee Musicales, Duluth, Minn.
Mendelssohn Club, Wahoo, Neb.
Twentieth Century Music Club, Atlanta, Ga.
Euterpeans, Sidney, Ohio.
Treble Clef, Philadelphia, Pa.
The Music Club, Forsythe, Ga.
Amateur Musical Club, Elk Rapids, Mich.
Musical Literary Club, Tama, Ia.
Schumann Club, Hillside, Mo.

The Auditor's Statement.

Mrs. Russell R. Dorr, of St. Paul, Minn., thus gracefully made the auditor's statement:

Having carefully examined the bills, vouchers and report of the treasurer of the N. F. M. C., it is my belief that they are absolutely correct, and I desire to congratulate the

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Ending May 15.

European Tour, October, 1901.

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"Leopold Godowsky is a man of the most astonishing and incredible technique."—*Musik und Theaterwelt*, December 18, 1900.

"Godowsky dumbfounded the audience with his fabulous technique."—*Frankfurter Zeitung*, December 31, 1900.

"On this side of the water he is surpassed by no living pianist."—*Kölnische Zeitung*, December 30, 1900.

"In the Polish-American Godowsky there is a soft touch of delicate feeling, an inimitable grace and mastery."—*Kleins Journal*, January 9, 1901.

Steinway Piano Used.

Federation upon the able and painstaking manner in which its accounts are kept.

The Honorary President.

Mrs. Theodore Thomas, of Chicago, the next speaker, gave an eloquent extemporaneous address, containing a brief outline of the history of the Federation (which was founded through her instrumentality) and expressing her sincere appreciation of having been elected honorary president.

Sectional Reports.

Interesting reports were then given as follows by the four sectional vice-presidents:

Report of the Eastern Section, Vice-President, Mrs. John C. Curran, Englewood, N. J.

In presenting the report of the Eastern section for the last two years I find myself very much encouraged as to the outlook for club life in that section. The reports received show a quiet satisfaction with work accomplished, and, in many of them, very earnest thought and effort in a musical way. This thought and effort have been productive of more or less originality of methods and ideas. There seems to be also a growing appreciation of the benefit, both directly and indirectly, coming from membership with the N. F. M. C., testimony to this appreciation coming from clubs recently added to the Eastern section, as from the older clubs who have been with us longer. We have not grown as large in numbers as might be wished, but twelve new clubs have joined hands with us, and they promise to be a valuable and helpful addition to our numbers.

From the reports received I note in all high standards maintained. Among the artists and lecturers who have appeared before these clubs I find the names of Madame Schumann-Heink, Mr. MacDowell, Herr Dohnányi, Madame Zeisler, Miss Leonora Jackson, Mr. and Mrs. Krehbiel, Henry T. Finck and others equally prominent. A choral class has been successfully established in many clubs starting from small beginnings, and in the Tuesday Musicales, of Rochester, has achieved the enviable distinction of paying for itself. This club also reports having successfully paid off a note for a large amount and being practically out of debt at present. I should be glad to read all of the reports sent in, they are so interesting, but as I know I must condense as much as possible I give you one or two points only of interest from each. The Matinee Musicale, Montrose, Pa., has started a musical library, which is of great service, as well as four musical magazines, to which they subscribe. The Cæcilian Club, of Freehold, of eighteen years' standing, also keeps musical papers in circulation. They have found the Plan of Work published by the N. F. M. C. of great service. *The Keene Music Club, of New Hampshire, finds its main enjoyment in the delightful programs rendered by its own members, as does the Jamaica Musical Circle, of Jamaica, N. Y. The Keene Club and the Musical Society, of Queens Borough, have had also some recitals by artists from elsewhere, but depend mostly on their own members, who give delightful recitals, notably the choral class of the last club. The Afternoon Musical Club, of Bridgeport, sends greetings to the Federation, with an interesting report, and from its president an admirable printed article on the "Value of Definite Study."

The Oneida Matinee Musicale reports, so far as I know, an entirely novel and excellent idea, an idea I would be glad to see taken up by every musical club in this Federation. It has appointed a Federation secretary, in order to respond more warmly and fully and be more in touch with the work of the Federation and do its part in co-operating with the work and aims of the executive board of the Federation. The hearty co-operation of the clubs is very essential, and this step toward putting it on a practical basis seems a most admirable one.

If every musical club would appoint some special person whose duty it should be not only to attend to correspondence with the sectional vice-president and other members of the executive board, but feeling that the club she represented was in very truth a corporate and acting part of the Federation, we might expect suggestions and whole

hearted help which should so increase the power of this Federation that it might become a great national force in the best interests of music, capable of very positive and widespread good—a course which might act as helpfully and practically as do royal subsidies.

Two circular letters have been issued to clubs of the Eastern section, and correspondence carried on with unfederated clubs in Maine, Vermont, Connecticut and Rhode Island, and a board election conducted during absence of corresponding secretary.

The Eastern section is indebted to the capable and comprehensive efforts of Miss Mary G. French and Mrs. S. S. Battin for the very thorough canvassing of the States of Connecticut and New Jersey as to the number of musical clubs contained in these States. Correspondence with some of the clubs thus discovered finds them heartily in sympathy with the aims of the Federation and with intentions of becoming members next year.

In concluding I desire to thank the clubs of the Eastern section for their many courteous expressions in the letters received from them.

Northern Middle Section.

Vice-President, Mrs. Frederic Ullmann, Chicago.

MADAME PRESIDENT—I have the honor of presenting a brief report of the two departments which have been under my care during the past two years, namely, the Northern middle section and the Bureau of Registry.

The pioneer work, which is always the hardest of all, was so well begun, and was so ably and thoroughly carried on by my predecessor, our distinguished hostess, Mrs. J. H. Webster, that I found the path marked out very clearly. I have therefore endeavored to follow in her footsteps and carry on the work on the same lines.

At the time of the biennial in St. Louis there were reported from the Northern middle section thirty-eight clubs. Of this number one has disbanded—the Ladies' Matinee Musical, of Woodlawn, Chicago, Ill. Two clubs have resigned—the Morning Choral Club, of St. Louis, Mo., and the Mendelssohn Club, of Rockford, Ill.

The Cæcilian Choral Society, of Duluth, Minn., has been reorganized and is now called the Matinee Musical.

Twenty clubs have joined the Federation from this section. * * *

In response to a request sent out from the office of the vice-president, several interesting reports have been received from clubs who express in each case their interest and sympathy with the purpose of the Federation and tell of the benefits already received. Someone has been appointed from each State to look up musical clubs and interest them in the work. While the actual result from this has not thus far added many clubs, the reports received give promise of a growing interest, and the coming year will no doubt show the benefit of the good missionary work done by these women, who have most unselfishly and kindly given so much time and thought to the work.

If time permitted I would take pleasure in presenting the reports received from Mrs. Downs, of Minnesota; Mrs. Proctor Smith, of Wisconsin, and others.

To be brief, it can be said in conclusion, by the most conservative, that the growth of interest in the Northern Middle section during the past two years has been healthful and steady. Complaints have been few and expressions of appreciation and approval frequent and gratifying. Those of us who have worked together for the success of the Federation have always been grateful for suggestions and advice, for it has ever been our aim to work for that which would contribute to the best good of the clubs and the success of the biennial festivals.

Southern Section.

Vice-President, Mrs. Eugene F. Verdery, Augusta, Ga.

The second term of years of the National Federation of Musical Clubs has begun most inauspiciously for the Southern section. Mrs. Napoleon Hill, who had been chosen at St. Louis vice-president, resigned from that position within a few months after her election. Mrs. Hill is a woman of executive ability, great social and moral strength, and her absence from our council chambers is deplored. Mrs. Eugene F. Verdery, who had been one of the directors from the Southern section since the

organization of the Federation, was promoted to fill the unexpired term of Mrs. Hill. Mrs. John Wilson Thomas, of Nashville, Tenn., was elected director, a most valued addition to the board of management. Mrs. John W. Fletcher, of Little Rock, Ark., was elected director of the Southern section to fill the vacancy caused by the resignation of Mrs. Davis, of Florida. Mrs. Fletcher, who possesses great ability, has been of much assistance in the press work.

The Southern section has two adverse conditions to combat: heredity and climate. The social law framed by the lords of creation, while conceding that woman rules the universe by the oftentimes uninteresting process of rocking the legendary cradle, has decreed that club life was to be denied to the woman, as it were forbidden fruit; something afar, away over yonder; the seventh heaven of delight for man's delectation alone given.

We have proven that laboring with united effort or by means of federated clubs, in the fields of higher education, science and the most beautiful arts, adds interest anew to the work of fireside and combines with the three divine attributes, self-control, self-respect and self-reverence, to make perfect the home life. * * *

As to the climate: permit me to simply repeat an extract written a few years ago by a correspondent from New England to that great journal, the New York Herald: "On my arrival in Florida, I find that these people down here are very much afraid the 'Yankees' (please observe my quotation mark) will take possession of Florida. After a visit of a few days I observe they are mistaken. Florida has taken possession of the Yankees; we are as lazy as the laziest Southerner, as we loiter around on these sand dunes." Shall we become poetic and call this existence dolce far niente?

Mrs. Verdery then enumerated a list of Southern clubs which had been federated during the past fourteen months, and continuing said:

The president of a leading educational institution in the South tells a touching and tender story, which makes us wonder whether it be more remarkable for its pathos or for the "strange coincidence, to use a phrase by which such things are settled nowadays." He had read in the Koran of the seraph who had the sweetest voice of all the choir. "He was an angel, Israfil, and his heart strings were a lute." Beautiful as was this thought, he had always felt how much more beautiful it would have been if it had read: "She was an angel, Israfil, and her heart strings were a lute." Year after year he had carried this haunting idea in his mind. The striking imagery of the Mohammedan's sacred book was dimmed and the wisdom of its many wholesale precepts marred because of this unfortunate inversion of gender. The idea possessed him as "Faust" possessed Goethe, who carried it in his head for twenty years, he declared, until it became pure gold. Finally, as he wandered one day in an old and abandoned cemetery, he came upon a grave overgrown with long grass and lichens and almost entirely hidden from view. He scraped away the mold and moss from the marble and there he read: "To my beloved wife. She was an angel, Israfil, and her heart strings were a lute." Such a thought seems peculiarly appropriate for this occasion and for this organization. The work we have undertaken is such that if zealously pursued we may infuse into the minds and hearts of the whole country a deeper appreciation of the beauties and the refining influences of music. In the process of its development it will become a powerful factor in a civilization which threatens to become too strenuous along lines so material that aesthetics are forgotten, and in after years, when the fruits of our labor are apparent, to each of you will come the grateful benediction of the world, "She was an angel, Israfil, and her heart strings were a lute."

Western Section.

Vice-President, Mrs. David A. Campbell, Omaha, Neb.

The approach of another biennial makes one feel somewhat reflective. Have we, as a Federation, accomplished as much as we had anticipated? The results are beyond the most sanguine hopes, and the laborers are encouraged to "toil on and in their toil rejoice."

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for the general good, a more than usual amount of executive talent in the management, together with single hearted loyalty and unswerving steadfastness of purpose on the part of clubs—these are the factors that have produced our Federation, whose power is felt from ocean to ocean.

One of our greatest achievements has been to stimulate members and clubs alike to more thorough and ambitious work, thus benefiting themselves and their auditors, to show that musical art has its followers the world over; for, as we improve and understand, and as our difficulties are removed, so do our aims become broader and greater. By this broader outlook upon life we escape from the arrogant presumption and petty selfishness which too often take possession of our being, and of all things a selfish woman is the least desirable.

In the small town the musical club is one of its most important features. The public sentiment which it creates is always for the betterment of society. We believe, therefore, that it is not necessary to say that the benefits to be derived by clubs in joining the Federation are many and real; and do not hinder nor limit the work of any club, nor do clubs pledge themselves to take up any line of work. The Federation simply offers sympathy and co-operation, and brings to them larger and fuller life. Clubs, like individuals, never really grow until they have learned the practical lesson of service to others. If the clubs belonging to the Federation make use of its departments, practice its principles of reciprocity by contributing to its bureaus, extend club courtesies to other clubs, they will never say again they have not received benefit from being members of the Federation.

The Western section is pleased to report fifteen clubs admitted since the last biennial, making thirty-six clubs in this section, with a membership of 2,650, enthusiastic, conscientious musicians. * * *

Clubs have been prompt in replying to the many letters sent. It would be interesting and encouraging to read some of these letters, but time will not permit. The Tuesday Musicales, of Denver, and the Musical Club, of Portland, Ore., have shown much enterprise in giving a great many high grade artist recitals.

The Ladies' Musicales, of La Grande, Ore., is furnishing a clubroom, and has bought a fine Chickering piano. Clubs from all sections of the West report increased membership, better work and general good feeling. This section sustained a great loss in the resignation of its two directors, Mrs. Hardt, of Topeka, Kan., and Mrs. Farnsworth, of Boulder, Col., early in 1900, both members moving East. Their many friends, as well as the National Board, congratulate the Eastern section upon the acquisition of two such talented musicians.

The election of Mrs. Thomas Groce, of Galveston, Tex., and Mrs. Arthur Shaw, of Spokane, Wash., as directors of this section brings to the board earnest, enthusiastic, cultured musicians, whose power will be felt in the Federation, as well as in their own community.

The West has as progressive clubs as any section in the general Federation. Bring your aims and enthusiasm to bear upon the Federation. As each individual has something peculiarly characteristic to contribute to her club, so each club has something to contribute to the Federation. All clubs can assist in dictating plans and methods. They can indicate their wishes regarding programs, subjects for discussion, time of meeting, or any other feature for its improvement. It has occurred to you all, but it is well worth bearing in mind, "The more one gives away of his money possessions, the poorer he is; while the more one gives away or shares his intellectual possessions, the richer he is." In the club we pool our individual notions, and out of this common fund comes not your idea, nor mine, but, like a composite picture, a well rounded, beautiful whole. Our energies as a rule can be employed to much better advantage in uplifting than in pulling down. Thus creation of good, prevention of evil, education for all, and the inspiration of a common hope,

give us work enough and incentive enough for the time which lies before us.

To all who have so willingly aided me in the work of the Western section I wish to express my thanks, and especially to the members of the National Board and my directors, who realized with me that the opportunity was here to do a beautiful service.

(Owing to the absence of Mrs. Campbell this paper was read by Mrs. Arthur J. Shaw, one of the directors of the Western section.)

The four sections having been heard from, additional reports were given as follows:

The Artists' Committee.

Mrs. Edwin F. Uhl in Charge.

The report of the artist committee covers the time from July 5, 1899, to date.

From July 5, 1899, to February 22, 1900, it was conducted by Miss Helen A. Storer (now Mrs. Collins), of Akron, Ohio, and her report, as presented to the board of managers at its meeting in Chicago, February 23 and 24, 1900, shows that between the above dates 1,450 letters had been issued, of which less than 200 were printed. Twenty-eight artists had been placed with fifteen clubs, viz.: Schubert Club, St. Paul; Tuesday Musical, Denver; Amateur Club, Chicago; each two, total six. St. Cecilia, Grand Rapids; Morning Musical, Ft. Wayne, each three; total six. Nine clubs (whose names are not given), one each, making twenty-one artist recitals with fourteen clubs, and in addition, the Tuesday Musical, of Akron, engaged twenty-five of this committee, making the total number of engagements forty-six, with fifteen clubs. Number of artists (different), twenty-eight. Total expenses for that time, \$163.18.

At that date, February 22, the season seemed practically closed. Miss Storer felt that she could not continue it longer under the same conditions, and much time was given to the discussion of this problem, for the board of managers still felt bound to continue the committee.

Acting under the expression of most of the delegates as shown in their vote on the matter in St. Louis at the first biennial, after waiting until May 1 and no satisfactory solution of the matter presenting itself (the board of managers not being able to meet Miss Storer's proposition), your president, being naturally anxious that all branches of the work should be carried on and that the artist committee should still continue for the benefit of the clubs, decided to take up the business of the office of the artist committee. The data and material did not come into her possession until the end of May, and in June the letters of the committee, consisting of Mrs. Webster and Mrs. Dorr, as appointed by the board to prepare a recommendation of the artist committee work, were arranged, and early in July sent to the clubs. Twenty-five out of the 100 or more clubs replied to the circular and filled out the inclosed slip of questions to be answered. There was at once begun correspondence with managers and artists, and August 3 the list, containing eighty-odd names of artists, whose services could be had, ranging in price from \$50 to \$500, was sent to all clubs in the federation, and forty-one engagements have been made with eighteen clubs.

(Owing to the absence of Mrs. Uhl this paper was read by the corresponding secretary, Mrs. Pedersen.)

Bureau of Registry Report.

Mrs. Frederick Ullmann in Charge.

Having become so much interested in the bureau of registry, which was started in 1898, that I was anxious to follow its fortunes a little further, I was able to do so by the appointment of Mrs. J. W. Hiner, of the Chicago

Amateur Musical Club, as secretary of the bureau, whose assistance proved most helpful.

The report of the bureau of registry cannot be as complete as it would be if clubs who avail themselves of the list would always report the result to the chairman. Each year circulars have been sent to every club in the federation asking for lists of members who could do recital work for expenses, or for small remuneration. From the responses this list has been prepared and clubs have been requested to call upon each other through their officers when such talent is desired.

It is the sincere belief of those who have become interested in this department and have watched its growth that this ought in time to become one of the strong bonds which will draw clubs together in this union, which, for want of a better name, we call Federation, and that its influence cannot fail to be both beneficial and broadening. Already the interest is spreading and a number of delightful recitals have been given. * * *

The bureau of registry begs to claim as among its inaugural occasions two charming events, when the Wednesday Morning Musical, of Nashville, through its president, Mrs. John W. Thomas, invited members of the Morning Musical Club, of St. Louis, and the Amateur Musical Club, of Chicago, to be its guests, one in each of the two past seasons. * * *

The Librarian's Statement.

In the absence of Mrs. Charlotte J. Farnsworth, librarian, Mrs. Pedersen read this report, which explained that the principal work of the department consisted of "planning programs for clubs and sending model programs for suggestions."

The Press Committee.

Mrs. Thomas E. Ellison, Fort Wayne, Ind., in Charge.

The exhaustive report of the press committee, presented by Mrs. Thomas E. Ellison, illustrated that this department had been instrumental in advancing the interests of the Federation. The work had been carefully systematized, and members of the board had given valuable assistance.

"The appreciation of the loyal support of these earnest co-workers is beyond expression," Mrs. Ellison continued. "Not only time and labor, but their best thought has been given to bring before the public the work of the Federation and its individual clubs, to present the advantages offered to the latter, and to demonstrate the development of music through the club movement in America."

Committee on Credentials.

Miss Adella Prentiss, chairman of the committee on credentials, read the names of the eighty-six delegates, who were present, representing these States: Missouri, Kentucky, Pennsylvania, New York, Indiana, Illinois, Ohio, Georgia, New Jersey, Nebraska, Minnesota, Tennessee, Arkansas, Michigan, Alabama, Colorado, Texas and Washington.

Committee on Nominations.

A committee on nominations was appointed, and the meeting was then adjourned. Mrs. Philip N. Moore, the presiding officer, may well be congratulated upon the executive ability which she displayed in presenting in one morning reports so numerous and comprehensive.

At 3 p. m. on April 30, a concert was given by members of the Federated Clubs, the performers being Mrs. Greenleaf, Verdery Club, Augusta, Ga., a brilliant pianist; Miss Lillie D'Angelo Bergh, of New York, whose clear soprano voice was heard to fine advantage in compositions

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by Loewe and Stern; Miss Laura Sedgwick Collins, of New York, whose able synopsis of Sophocles' tragedy, "Electra," with selection from the harmonious music composed by Miss Collins, was a notable feature of the convention, and Mrs. Laurence O. Weakley, a valued member of the St. Joseph, Mo., Fortnightly Club, who sang numbers by Meyerbeer, MacDowell and Gaynor. Miss Adele Locke Stone played a violin obligato and the accompanists were Miss Adella Prentiss and Mrs. Robert Atkinson.

On the evening of the same day a large reception was held at the Colonial Club in honor of president, national board and delegates. The Rubinstein Club, of Cleveland, under the able direction of Mrs. Royce Day Fry, sang Selby's "A Song of Four Seasons," and "The Snow," Edward Elgar.

At 10 o'clock on Wednesday morning (May 1) an executive session, to which only officers and official delegates were admitted, was held.

Members of the Cleveland Fortnightly Club gave a recital at 2:30 p. m. Miss Benes and Miss Barrett, two promising young pianists, played Mendelssohn's Concerto, op. 25. Miss Hilker, a soprano, whose beautiful voice should not be confined to local events, sang selections by Bizet, Bernberg and Hawley. Miss Frew, another gifted young musician (evidently there is much talent in Cleveland), contributed an exacting group of representative compositions. Credit is due to Miss Frew for introducing the Bach Prelude and Fugue in C minor. (A question for musical clubs: Why is Bach not heard more frequently?) Tchaikowsky's recitative and aria from "Joan of Arc" was interpreted in an impressive manner by Mrs. Wanamaker. Trios from "May Day" were sung by Mrs. Clark, Mrs. Rhodes, Mrs. Arms, Miss Spelman, Miss Robson, Miss Walz and Mrs. Cochrane. Though the voices were good the effect was unfinished, the ensemble being somewhat lacking in evenness. And when women's voices are uneven they are apt to sound very uneven. Miss Prentiss, Miss Goodhart and Miss Thayer played the accompaniments.

At 4 p. m. Mrs. Norton, of Cleveland, held a private reception in honor of the delegates.

The Philharmonic String Quartet, of Cleveland, assisted by Franklin Bassett, pianist, presented an artistic program in the evening. Sol. Marcosson, James D. Johnston, Carl Dueringer and Charles Heyder constituted the quartet.

On Thursday morning, May 2, the following papers were read: "Amateur Musical Club Work," Mrs. Theodore Thomas; "How Can the Musical Clubs Further the Cause of Good Music in America?" Mrs. Russell R. Dorr; "Club Methods," Mrs. Robert Lyle; "Suggestions for the Upbuilding of Musical Clubs," Mrs. J. W. Thomas; "The Altruistic Side of Musical Clubs," Mrs. John E. Curran. Future issues of THE MUSICAL COURIER will contain detailed accounts of these addresses. The latter were followed by a general discussion, in which Mrs. Ullmann, Mrs. Moore, Mrs. Buck, Miss Collins, Miss Bergh, Mrs. Greenleaf, Mrs. Verdery, Mrs. Shaw, Mrs. Baldwin and Mrs. Dorr participated.

Another creditable recital, at which the performers were members of federated clubs, was held on Thursday afternoon, when Miss Amy Fay contributed one of her bright discourses with appropriate musical illustrations. The other artists were Miss Julia McPhillips, Miss Marietta Green, Miss Gregg and Mrs. Saunders, pianists, and Mrs. F. H. Dorr, vocalist.

The first of three concerts given under the Federation's auspices by the Pittsburgh Orchestra, Victor Herbert conductor, took place in Gray's Armory on Thursday evening. Fannie Bloomfield-Zeisler was the soloist. Her exquisite playing seemed not alone to touch her individual hearers; it swayed the audience. Grieg's Piano Concerto in A minor was her greatest achievement. It was full of sentiment, dramatic fire and that indescribable element of interpretative art which characterizes genius. What tonal coloring! With what eloquence the concerto's passionate movements were voiced!

Owing to the fact that Mrs. Seabury Ford was too ill

to sing, the program was revised, and Madame Bloomfield-Zeisler appeared a third time. Her selections consisted of Schumann's "Warum" Valse (op. 70, No. 1), Chopin; "Man lebt nur einmal," Strauss-Tausig; "Hark, Hark the Lark," Schubert-Liszt, and "Marche Militaire," Schubert-Tausig. Who denies that in the rhythmic quality of this artist's performance there lies a special charm? The "Marche Militaire" was a triumph in rhythms.

Gray's Armory is an excellent armory, but as a concert hall it is not entirely satisfactory. The acoustics fail to meet orchestral requirements. It was due partly to this fact that the concerto's accompaniment proved to be labored in effect. Victor Herbert conducted a long list of compositions including: Overture, "Leonore," Beethoven; Wagner's "Dance of the Apprentices"; two movements from "Suite," Herbert, and "Ballet Music," Massenet. Mr. Von Kunits contributed a violin solo. Several thousands of persons were present, and enthusiasm prevailed.

The Elections.

To continue in proper order the record of these events, officers and delegates met again at the Colonial Club on the morning of May 3, when the election of officers resulted as follows: President, Mrs. J. H. Webster; first vice-president, Mrs. Philip N. Moore; second vice-president, Mrs. Russell R. Dorr; recording secretary, Mrs. Winfred Collins; corresponding secretary, Mrs. Henry S. Danforth; treasurer, Mrs. John Leverett; auditor, Mrs. John E. Curran; vice-president Eastern section, Mrs. James Pedersen; vice-president Northern Middle section, Mrs. Francis King; vice-president Southern Middle section, Mrs. Eugene F. Verdery; vice-president Western section, Mrs. David A. Campbell.

Concluding Concerts.

On the afternoon and evening of May 3 concerts were given in Gray's Armory, the Pittsburgh Orchestra interpreting Tchaikowsky, Humperdinck, Herbert, Wagner, Dvorak and Beethoven before Federation delegates and hundreds of Cleveland concert-goers. In the afternoon the soloist was Sol Marcosson, the city's popular violinist, who played Wieniawski's Violin Concerto in D minor; "Aus der Heimath," Smetana; "Adagio Pathetique," Godard, and "Scene de la Csarda," Hubay. At the evening event Madame Schumann-Heink sang Mozart's aria "Vittoria," "Titus," and Erda, scene from "Das Rheingold," Wagner. On two occasions during the festival Victor Herbert introduced Nevin's "Narcissus," reading it in slow tempo and with exaggerated expression. The instruments well nigh sighed. As may be imagined, the result was unendurably doleful. It must all have meant to represent a sigh for the American composer. But why this lamentation? Nevin is not dead. "He sleepeth."

The Next Biennial Festival.

On May 4, at a meeting of the newly elected members of the board, three invitations were considered, clubs in Denver, Col.; Augusta, Ga., and Rochester, N. Y., having expressed a desire to entertain the Federation at its next biennial festival. In favor of the Tuesday Musicales, of Rochester, the matter was definitely decided.

Notes of the Cleveland Festival.

A leader among women, and yet one who is ever ready to be led by the wise suggestions of her associates, is Mrs. J. H. Webster, the newly elected president.

Witness one among many illustrations of the international influence which THE MUSICAL COURIER unceasingly exerts: Several members of the Ladies' Morning Musical Club, of Montreal, Canada, reading in this paper full accounts of preparations for this biennial festival, concluded that their club should send representatives to attend the same. The Montrealers, including Mrs. Alexander Murray, president, came. And now the Federation has determined to embrace Canada.

A woman of rare personal gifts and exalted purpose is Mrs. Thomas E. Ellison, of Fort Wayne, Ind., who, as

national press committee, has won the respect and admiration of the many journalists with whom her work has caused her to come in contact. It is, therefore, a matter of general regret that, owing to the necessity of resting, Mrs. Ellison has temporarily withdrawn from official duties. The next two weeks she will spend in the city of Washington.

Among non-delegate visitors was the Scottish singer, Amy Murray, en route from Chicago to Canada. On account of conflicting dates she was obliged to decline a brilliant drawing room engagement in Cleveland, but in the fall this charming artist will be heard here.

Another welcome visitor at this convention was Loudon G. Charlton, the New York manager, whose reliability has contributed much toward his popularity in musical club circles.

The Federation's badge pin, a representation of which is used in the introduction of this article, was designed by Mrs. John Leverett, treasurer of this organization, and president of the Dominant Ninth Club of Upper Alton, Ill.

One of this week's most important developments has been a decision to instruct the artists' committee to arrange a list of worthy American musicians whose interests the Federation will make a special effort to promote. In adopting this loyal policy the National Federation of Musical Clubs has, unconsciously, if you will, established between itself and THE MUSICAL COURIER a lasting bond of sympathy. M. H.

Bernstein Pupils Give a Recital.

THE younger pupils of Eugene Bernstein gave a piano recital at College of Music Hall last Friday evening. The relatives and friends of the young performers were enthusiastic over the playing. Particularly Lucy Baker, seven years old, distinguished herself. She is a child with remarkable talent, and a career is already predicted for her. Here is the program:

Polish Dance (four hands).....	Scharwenka
Masters Gabriel Newgold and Sam Stern.	
Chansonnettes (four hands).....	Smith
Susie Bernstein and Annie Baker.	
Album for the Young (three pieces).....	Schumann
Sam Stern.	
Chaconne.....	Durand
Annie Baker.	
Fantaisie, D minor.....	Mozart
Susie Bernstein.	
Recitation.....	Selected
Miss Lillian Davidson.	
Rigoletto.....	Verdi Pacher
Gabriel Newgold.	
Spinning Song.....	Ellmenreich
Lucy Baker, seven years old.	
Romance and Rondo.....	Lange
Arnold Newton, six years old.	
The Jolly Trumpeter.....	Delibes
Four hands. }	
Pizzicati.....	Behr
Lucy Baker and Arnold Newton.	

The Bach Festival.

WHEN the sale of course tickets for the Bach Festival at Bethlehem, Pa., opened on May 1, there was a great rush. Mail orders were received from places as distant as St. Paul, Minn. The sale is steadily continuing. When it began none of the soloists had as yet been announced. Among those who will be heard at the festival are the following: Sopranos—Mrs. Mary Hissem De Moss, Mrs. Marie Zimmermann, Miss Sara Anderson. Tenor—Nicholas Douthy. Basses—Henri G. Scott and Arthur Beresford.

A feature of the festival that will appeal to many is the unity which underlies the entire series of performances. The development of thought and music progresses concurrently. First comes the Christmas Oratorio, with its rejoicing over the advent of the Redeemer. Then comes the "St. Matthew Passion," with its intensely dramatic treatment of the story of the trial and the crucifixion, and the climax is supplied by the B minor Mass, in which the devotional element is particularly apparent. The three works form a trilogy, as it were, and it was a happy thought that prompted Mr. Wolle to undertake their successive production with his Bach choir.



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ADVISE GRATIS.

MUSIC GOSSIP

OF GOTHAM.

New York, May 6, 1901.

THE University Glee Club's fourteenth private concert occurred at the Astoria last Thursday evening, and Arthur D. Woodruff, conductor, may look back on it with pride, for the entire affair passed off well. Some forty singers showed up, singing Mosenthal's "Siesta" à capella with such daintiness that it had to be repeated; the first tenors in this produced beautiful tone quality on the pianissimo high F. The basses in Sokolow's "Lotus Flower" were conspicuously prominent; the low D in Kroegel's "Serenade" was of fine volume. This last work is charming—but I certainly do object to the maiden in it.

"With her hand and eyes so bright."

What kind of a hand is that?

Mosenthal's "Thanatopsis," with incidental long solo, by George W. Head, was the chief choral piece of the evening, and the difficult thing was well sung, though it is a lugubrious subject. The small solos at the end were also well sung, and a mighty tone produced in the phrase, "Yet the dead are there."

Everywhere evidence of careful rehearsal was shown, and the three college songs were done with refinement and grace.

Mrs. Morris Black sang a dramatic aria by Coquard with much intensity. She presented a reposeful picture, and the voice is handled with such intelligent skill that nothing is lost, no point neglected. She added German's "Lavender" for encore. Later she sang three songs of widely differing characteristics, receiving such enthusiastic recognition that she added Rogers' "The Captain," done in rhythmic and pretty fashion.

Mr. Schulz drew beautiful big tones from his 'cello, playing a gavotte as encore after the Molique Andante, and making a distinct hit. The accompaniments were in the capable hands of Stanley Knight.

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The Russian Choral Society, Platon Brounoff conductor, gave a concert last Saturday night, which found an attentive and interested audience. Some fifty singers sang the weird songs of Russia, with their constant minor strain. The singers are none of them professionals, but sing for love of it. Miss Vivien McConnell played the Brounoff Nocturne in D and the Waltz in B flat by Godard so that she received much applause. She is a most excellent pianist. S. Bronstein, baritone, sang a Mozart aria with much style; as encore the "Toreador" song, with Brounoff at the piano, making a hit. A. Ermoloff, tenor, sang the air from "Bohème" in such a way that he got an encore, singing the drinking song from "Rigoletto." Both young men are pupils of Mr. Averill, that superior singer and teacher.

Master M. Shapiro is a veritable wonder-child with his violin; the lad played the Sarasate "Gypsy Airs" with fire and abandon; then as encore the Schumann "Traumerei," and, the applause continuing, an etude by Kreutzer. He should have a great future, with careful study, for his talent, hand and temperament are all suited to the instrument. Professor Fonaroff is guiding him. I understand. Miss Cara Gorn sang Gounod's "Serenade" prettily; she has a sweet voice, with good range, well worth developing. M. Meltz sang the baritone air from "Ernani" very well, and Brounoff's own piano solo, a fantasia from Rubinstein's opera, "Die Maccabees," brought forth tumultuous plaudits, so that he added an encore.

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Walter H. Robinson and Mrs. M. Hessin Robinson were the soloists at the seventy-first annual commencement of the College of Pharmacy, at big Carnegie Hall, last week, when they sang to Miss Burr's piano accompaniment. Mrs. Robinson sang the alto solos, "The Minor Chord," Mager, and "I Know a Bank." Parker. Her solos were well received, the voice quite filling the large auditorium. Mrs. Robinson, it will be recalled, is the new alto of St. Paul's, on Vesey street; she also had another place offered her. Mr. Robinson sang "My Sweetheart When a Boy," by Morgan, and his powerful tenor voice rang out with great effect. Together they sang later Buck's "Dews of the Summer Night," and were further the recipients of marked favor from the large audience.

Last night they were the solo singers at the Choral Society of the Twentieth Century Club, of Richmond Hill, L. I.

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This paper has frequently spoken of the artistic singing of two pupils of Francis Stuart—Miss Margaret I. McKinney and Addington Brooke. They both sang at the

last Women's Philharmonic Society concert at Carnegie Hall, Miss McKinney singing a song by Nevin and one by MacDowell. Combining charm of person and voice, the singer pleased greatly. Brooke sang three Schumann songs, which he does with rare refinement, and Miss Lillian Miller played the accompaniments with taste.

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Albert Mildenberg's MSS. opera, "The Wood Witch," at Sherry's on Monday evening, May 27, promises something quite unusual. The entire cast will be by young women of Mrs. Reed's school, the composer having rewritten the male parts for the female voices. Prominent society people are interested in this, and it is purposed also that the orchestra shall be composed entirely of women. More of this later.

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Dudley Buck's, Jr.'s pupil, Hugh Williams, the baritone of Lafayette Avenue Church, Brooklyn, was a member of the quartet which gave "The Daisy Chain" in the Institute course last week, and he received marked attention from the audience. His "Keepsake Mill" was much applauded, and his "Mustard and Cress" song received such applause that he would have been justified in repeating it. He has a voice of sonority, good enunciation, and nice stage presence, which combination should lead to permanent success.

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The George Seymour Lenox testimonial recital at Knabe Hall last week was a pleasant affair in all respects. Lenox has but just recovered from a long illness, and his friends got together on this occasion. The artists were Miss Grace Preston, Miss Daisy Palmer, Miss J. Miller, Miss Mary Lansing, Francis Fischer Powers, Perry Averill, W. N. Searles, Jr., Miss and Mr. Glose, the Lotus Glee Club, and those who heard the concert say it was the best soloists' concert of the season. My informant spoke especially of Mr. Searles' singing of an "Evening Song" and Gounod's "Vulcan's Song," which vastly suited the audience. Also, popular Powers got his share of applause, needless to say.

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Of the season's organ recitals those of J. Warren Andrews at the Church of the Divine Paternity have attracted much attention, for the reputation of the organist has grown in the short time he has been here until he is now universally well known. He makes it a point to seek for novelties, not neglecting the classics, however; he always gives one Bach program, and from these one may see the large variety of style of which he is capable. The largest attendance of the series was at the recital when Miss Estelle Harris, the soprano of the church, was soloist; she sang "Hear Ye, Israel" in superb fashion; indeed, the dramatic tone volume of this singer is astonishing.

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Friends of Alfred Hunter Clark will regret to learn that he has been obliged to go to his Tarrytown home, in consequence of prolonged illness. The winter has been a hard one for many professionals, especially the singers.

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E. Ellsworth Giles, the tenor, is seen again about his accustomed haunts, after a most serious illness of several months; he looks stouter than ever, and is slowly regaining his strength.

F. W. RIESBERG.

Maxson Organ Recitals.

Frederick Maxson announces three organ recitals by some of his pupils at the Central Congregational Church of Philadelphia, Pa. They will be assisted by Miss Ray C. Murtha, Mme. Emma Suelke, sopranos; Miss Kathryn McGuckin, alto, and Miss Alice S. Bates, violinist. The programs contain many standard works, performed by various pupil-organists, mostly from Philadelphia and vicinity.

A Question for Mr. Goodrich.

Editors The Musical Courier:

MAY I, through THE MUSICAL COURIER, ask Mr. Goodrich further to elucidate what he means by "the underlying principles of pure counterpoint"? As a result of my experience in teaching and composing I have come to the conclusion that the careful study of the old-fashioned "strict counterpoint," for a while, without excluding other less restricted work, is of wholesome influence as mental discipline, while the so-called "free counterpoint," as still taught, aims at best only to compromise between iron bound rules and the really free part writing of such modern masters as Mr. Goodrich mentions.

I agree regarding the uselessness of rules, which no one would hesitate to violate whenever better taste or judgment requires, yet I believe that good harmony is essential to good counterpoint, though of course melodic and rhythmic peculiarities should characterize the separate parts. I find it well to begin the study of writing expressive melodies and of inventing interesting rhythmic designs before a pupil is half way through his harmony study, and even before harmony is finished, the study of strict counterpoint should begin, side by side with that ideal counterpoint, pure and free, at which Mr. Goodrich hints.

But for this purpose we need a new text book written "from the standpoint of the composer," and I am glad that the publication of these articles seems to point in this direction. Yours respectfully,

GUSTAV L. BECKER.

NEW YORK, May 3, 1901.

Henri Marteau's Success Abroad.

THE celebrated violinist Henri Marteau continues to add laurels to his career. He has played in many European cities during the last year, and recently the King of Sweden and Norway presented him with the cross of the chevalier of the first class, the Norwegian Order of St. Olaf.

Since the new year Marteau's dates have included February 1, Königsberg, Prussia; February 10, Paris, concert at the Conservatory; February 11, Paris, at Erard Hall, concert with the Marteau Quartet of Geneva; February 13, Rheims, concert with the Marteau Quartet; February 16, Paris, Société Nationale de Musique, with Marteau Quartet; February 17, Société des Concerts du Conservatoire; February 22, private concert at Geneva, Switzerland; February 26, concert at Cologne, Germany; February 27, concert at Nuremberg; March 2 to 5, chamber music concerts in Geneva; tour with Amsterdam Orchestra through following cities, all in March: 5th, Bremen; 7th, Rotterdam; 9th, Utrecht; 11th, Haarlem; 12th, Arnheim; 13th, The Hague; 14th, Amsterdam, with Mottl as conductor in the last named city; 20th, fourth chamber music concert at Luzerne; 25th, concert at Rome (Italy) Conservatory; April 13, sixth chamber music concert at Geneva; 20th, Rouen (France), with Edward Risler, pianist; 26th, concert at Milan, Italy, and on the 28th again in Milan at a recital with Ernesto Consolo, pianist.

Flavie Van Den Hende.

FLAVIE VAN DEN HENDE, the 'cellist, gave a musicale at the Waldorf-Astoria on last Wednesday evening. The seating capacity of the ballroom was taxed to its utmost and many late comers were obliged to sit in the adjoining pasageways.

Along these were a number of would-be "fashionables," who evidently imagined they were the only ones in the place. At times their loud and boisterous talking made it impossible to hear the artist.

Madame Van den Hende has a magnificent 'cello, from which she draws a beautiful tone; it is always rich, pure and mellow. The "Morceau de Concert," by Servais, and Goltermann's Romance (A major) were perhaps the most interesting things on the program and were artistically played. Pester's Caprice and the Mazurka, by Popper, gave Madame Van den Hende an opportunity to display her remarkable technic. Madame Van den Hende should be heard more often in New York.

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THE BERTHOLDT,
WASHINGTON, May 4, 1901.

THE performance of Mendelssohn's "Elijah," by the Choral Society on Tuesday last, gave rise to several reflections in regard to the growth of the art of composition, and, although it seems sacrilegious to criticise great masters of the past, one might easily disapprove of several things in this oratorio, even though unwilling to admit his dissatisfaction.

Speaking of Mendelssohn, it is strange, is it not, that judging from programs he is one of the favorite composers among Washington musicians? But, to return—there are certain customs which we expect our composers to follow. The writer of a music drama naturally represents the idea of his drama through the voices, making everything as consistent as possible. He would not think of having a conspirators' chorus, for instance, sung by a ladies' quartet. Still Mendelssohn allows the sopranos and altos to sing in a priests' chorus, and the tenors and basses are heard to advantage among the voices of angels.

How different, too, is Mendelssohn from some of our realistic composers. Horatio Parker, for instance, who, in his "Psalm of Life," according to the *London Times*, makes the oboe totter on the words "They stagger like a drunken man." Elijah sings "Let them now descend" on an ascending arpeggio.

If Mendelssohn lived now he would surely have been accused of plagiarism. The chorus sings "There came a fiery chariot" to the same tune which Handel used in his "Messiah" for the words "He is the King of Glory."

"Elijah" is not free from the dull spots which infest all oratorios. "And the barrel of meal shall not waste, neither shall the cruse of oil fail, &c." What could be more commonplace and uninteresting than the music set to these words. Still one cannot blame Mendelssohn for not inventing a graceful tune or profound harmony to represent a bag of meal! But why did he write such a fascinating double chorus for the words "Baal, we cry to thee. Hear and answer us. Heed the sacrifice we offer! Baal, O hear and answer us?" This chorus is one of the most agreeable and stirring numbers in the oratorio. Perhaps he wanted to teach us that wickedness has its attractions.

The performance, which constituted the last of this season's Choral Society concerts, was a good one. The work of the chorus was of the best, but strangely enough the large audience reserved its applause almost entirely for the soloists. Notably good was the rendition by the chorus of the "Alegro maestoso ma moderato," "Be Not Afraid, Saith the Lord," and "Woe to Him, He Shall Perish." These were received with absolute silence, whereas lavish applause was bestowed on the soloists after less attractive numbers.

After hearing the concert I was in some doubt as to the correct pronunciation of the word "Israel." Wherever this word occurred in the solo parts it was pronounced either

"Is-rye-el" or "Iz-rye-el," whereas I had always thought it to be "Iz-ray-el."

The Century Dictionary agrees with me, I find, but I have noticed the same peculiarity of pronunciation in previous renditions of this oratorio. With this exception the performance was satisfactory in every way. The excellence of John Porter Lawrence's organ accompaniments was noticeable. The conductor was Josef Kaspar, and the soloists were Sara Anderson, Mabelle Louise Bond, Nicholas Douthy, Ericsson Bushnell, Mrs. F. A. Gardner, Miss Pauline Whittaker, Melville Hensley and Bernard Ryan. Anton Gloetzner was at the piano.

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Anton Kaspar, who is now touring the South, is to play the Vieuxtemps Concerto for violin and orchestra, in D minor, op. 31, at the coming concert of the Georgetown Orchestra concert on May 25. Another attractive feature of the program is a violin piece to be played in unison by sixty violins. This idea was carried out last year very successfully by Josef Kaspar, the director, when "The Swan," by Saint-Saëns, was performed in this way. Henry Xander will be heard as accompanist.

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The pupils of Archibald Olmstead gave a recital last Monday. Those who took part were Ida Offutt, Mrs. Scranage, Helen Gardner, Miss Bridge and Mr. Blodgett.

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Mrs. Florence Hill Hormess was one of the soloists at an organ recital given by Mr. McAll at Christ Church, Georgetown, last week.

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Miss Rosalie Holberg was heard in some contralto-solos at the closing pupils' piano recital at the studio of Mme. Georgie Routt-Johnson.

BERENICE THOMPSON.

Louise B. Voigt's Success.

CHORAL SOCIETY, YONKERS.

Miss Louise B. Voigt, soprano, furnished the third number of the miscellaneous program. This was an aria, "I Will Extol Thee," from the oratorio of "Abraham," by Molique, a German, who became prominent in London. It is a grand aria, and the singing was all that could be desired. Miss Voigt has a physique that foretold a voice of power, and the expectation was realized. It is an organ under perfect control, and the quality is fine and beautiful. When it became necessary to use volume its amplitude was equal to the demand, and yet the voice is as clear as a bell. Miss Voigt was applauded with cordiality. After the intermission came "Hora Novissima," the masterpiece of an American composer, Prof. H. W. Parker. In No. 5 Miss Voigt sang the solo, "O Bona Patria." The very agreeable impression she made in the aria from "Abraham" was continued in this, her second, number. It was rendered with the grace and tender feeling that show the true artist, and her reception was even more cordial than before. The singer's ability was especially marked in the softer passages, and in the rare swell and diminish effect she could execute on notes long held. The accompaniment to this solo is especially pleasing. * * * The finale was the quartet and chorus, "Tu Sine Littore." The telling voice of Miss Voigt was very conspicuous in this number.—The Statesman, Yonkers, N. Y., April 27, 1901.

"Hora Novissima," by Prof. Horatio W. Parker, as sung by the Yonkers Choral Society, was a signal triumph, and the soloist, Miss Louise B. Voigt, soprano, attained great results. * * * Few who have heard Miss Voigt sing can fail to appreciate what a happy expression of delight the audience received her efforts last night. Her first selection, "I Will Extol Thee," from Molique's "Abraham," was marked by brilliancy. Each note was rendered with a resonant clearness that was excellent to hear. Miss Voigt was compelled to acknowledge unstinted applause from audience and chorus alike for this, and in her aria of "Hora Novissima" she lacked nothing of her former brilliant accomplishment. * * * The conclusion, bringing the solo, quartet and chorus together, afforded the audience an opportunity of hearing such excellent singing, it lacking nothing.—The Herald, Yonkers, N. Y., April 27, 1901.

France and Italy.

THE cordial feeling at present existing between France and Italy, and the presence of the Italian squadron at Toulon, have called forth several notable performances both in that city and Marseilles. It is also a great question at present if the time is not opportune to give a month's season of Italian opera in Paris. A committee has been formed, of which Signor Barbisi, the director of the Risveglio Italiano, of Paris, is a leading member, to consider the practicability of the scheme, and if possible to secure the Nouveau Théâtre.

The only difficulty in the way appears to be the fact that the season is somewhat advanced for such a scheme, depending as it must for support on the fashionable public. Signor Ercolini, the tenor, who has been this winter studying with Haslam in Paris, was given an audition before Barbisi and others, with the effect that he was at once conditionally engaged, and if the season takes place, will make his appearance on the second night of the performance in the principal tenor role of "Lucrezia Borgia," the initial opera chosen being "Ballo in Maschera."

Music in St. Paul.

ST. PAUL OFFICE
THE MUSICAL COURIER, 825 HAGUE AVENUE,
April 18, 1901

THE second concert of the St. Paul Choral Club drew out another large audience on Monday evening, April 15, at the People's Church, and was the medium of introducing to a Western audience Jos. S. Baernstein, whose introduction is but a forerunner of future delights in song recital and oratorio here. Mr. Baernstein made an instantaneous hit, and demonstrated at once his right to be classed among the great basses of the day. Besides his work with the choral numbers, his group of ballads was given and received with a hearty relish. "The Sweetest Flower That Blows," by Van der Stucken was given a double rendition.

Three St. Paul artists assisted in making up the quartet with Mr. Baernstein. Miss Florence, who has recently taken up her residence in Chicago, essayed the role of the May Queen in Bennett's cantata with much grace, and her work throughout the evening was artistic; Harry George, tenor, and Miss Benham, alto. The local singers sustained their parts in an excellent manner, Miss Pace and Mr. George reaching heights of more than ordinary attainment. Miss Benham, the alto, gave the part of the Queen in a dignified manner, and her voice was at all times true and sweet.

Mr. Fairclough assisted Mrs. F. L. Hoffman in the accompaniment work, and shared honors with her.

Too much cannot be said in praise of George Normington, the director of the St. Paul Choral Club, who in so short a time has brought the club to rank among the first of such organizations in the Northwest. The club have arranged to continue their work under Mr. Normington next season, when they will continue the work of oratorio and expect to give a number of concerts. The work of the chorus on Monday evening was of a highly creditable nature, and the appreciation of the audience was demonstrated by their hearty reception of the different numbers.

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Wm. J. Hall, a tenor and musician of ability, has recently come to the Twin Cities and located his studio in Minneapolis. Mr. Hall has introduced two of his pupils, Miss Edna Barrett and Miss Peckthald, semi-publicly, who give promise of much success.

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Emil Ober-Hoffer opened a new organ in Stillwater on Wednesday evening, April 17.

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Mrs. F. L. Hoffman was tendered a testimonial concert Friday evening, April 12, at the People's Church. Miss Hoffman has long been identified with musical circles in St. Paul as an accompanist of rare ability, and her departure from the city leaves a vacancy not easily filled.

GERTRUDE SANS SOUL.

Addington Brooke, a Stuart Pupil.

The young California baritone has sung twice at Roseville Presbyterian Church, where the standard is very high, the church engaging, through Organist F. W. Riesberg, only the best solo talent. He sang Franck's impressive "Wait Thou Still" the first time, and last Sunday night Handel's "Where'er You Walk," making a deep impression, such is the sincerity and conviction of his singing. He was associated with Miss Kathrin Hilke and Albert Quesnel in ensemble music.

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MAY, 1901.

Thur., 9, Marion, Ohio.	Matinee, Grand Opera House.
Thur., 9, Lima, Ohio.	Evening, Faurer Opera House.
Fri., 10, Chicago, Ill.	Evening, The Auditorium.
Sat., 11, Chicago, Ill.	Mat. & Eve., The Auditorium.
Sun., 12, Chicago, Ill.	Evening, The Auditorium.
Mon., 13, Ludington, Mich.	Matinee, Ludington Op. H'se.
Mon., 13, Manistee, Mich.	Evening, Opera House.
Tues., 14, Big Rapids, Mich.	Matinee, Opera House.
Tues., 14, Muskegon, Mich.	Evening, Muskegon Op. House.
Wed., 15, Grand Rapids, Mich.	Matinee, Powers Theatre.
Wed., 15, Lansing, Mich.	Evening, Baird's Opera House.
Thur., 16, Flint, Mich.	Matinee, Stone's Opera House.
Thur., 16, Port Huron, Mich.	Evening, City Opera House.
Fri., 17, Stratford, Ont.	Matinee, Theatre Albert.
Fri., 17, Guelph, Ont.	Evening, Guelph Opera House.
Sat., 18, Toronto, Can.	Mat. & Eve., Massey Music Hall.
Sun., 19, Buffalo, N. Y.	Evening, New Teck Theatre.

Music in Baltimore.

BALTIMORE, May 5, 1901.

THE closing weeks of the season have been marked by two important local concerts, the Oratorio Society's production of "St. Paul," on the 25th ult., and the second concert of the Musical Art Club. The Oratorio chorus, under the directorship of Joseph Pache, did some excellent work, though it certainly looked larger than it sounded. Many of the choruses were splendidly sung, however. It is a pity that a regularly rehearsed orchestra is an impossibility, for the chorus and soloists were seriously handicapped through the orchestra's inaccuracies and lack of volume.

The soloists were Miss E. L. Combs, soprano; Mrs. Anna Taylor Jones, contralto; Ellison Van Hoose, tenor, and David Bispham, baritone.

Miss Combs is a Baltimorean who does her city credit. She has a voice of beautiful quality, and though she did not observe the traditions in the singing of recitative, she sang with taste and authority. Mrs. Jones repeated her former successes here.

The audience was probably the largest in the history of the Oratorio Society, the unprecedented prosperity of which, under the administration of its president, George T. M. Gibson, is a source of gratification to all interested in so important a factor of the city's musical life.

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The concert of the Musical Art Club, at Music Hall, on Thursday night, was more than a brilliant success—it was an epoch-making event in our musical history. All this, because of a superb performance of the "Agnus Dei," from Edward Grell's a capella Mass for sixteen voices. David Melamet, the director, secured the services of sixteen women choir singers to assist the club, giving the work with two voices on each part. Those assisting were: Mesdames Richard Ortmann, Amos Harryman and J. G. Stewart, Misses E. Albrecht, Bessie Handley, Gertrude Herne, C. Leutbecher and Martha Row, sopranos, and Mesdames A. Schennit, J. Arnold, Misses C. Nicolai, E. Guggenheimer, K. Heinemann, R. Lofgren, L. Rabbe and L. Snyder, contraltos. The work is a masterpiece of polyphonic skill, which, in spite of great intricacy of workmanship, is exquisitely melodious and of deep religious expressiveness. Inspired music, it was inspiringly sung, with tonal splendor, impeccable intonation and perfection of ensemble. Its performance was the occasion of an ovation, and the "Dona Pacem" was repeated. A presentation of the entire work by Mr. Melamet, a master musician, would be most welcome.

The other choruses sung were: "Night Witchery," Storch; "Sunset," Van de Water; "In Stillness Night Surrounds Us," Schubert; "What the Birds Say," Weinert; "Forsaken Am I," Koschat; "Robin Adair," arranged by Dudley Buck; "The Lost Chord," Sullivan-Breiser (by request), and "Omnipotence," Schubert-Liszt. The latter was sung with the assistance of the well-known and admirable soprano Mrs. Richard Ortmann.

A duet for tenor and basso, Balfe's "Excelsior," though excellently sung by Harry M. Smith and Joseph C. Miller, did not merit, as a composition, a place on such a program. Maud Powell was the soloist, this being Baltimore's second opportunity this season of hearing this distinguished artist. She enthralled her audience, as at the Peabody. She is so much more than a great virtuoso. Such intensity of emotional expression, and yet always governed by faultless musicianship and the rarest taste!

She played a "Larghetto and Allegretto," of Nardini; a "Canzonetta," by Tchaikowsky, and "Rondo des Lutins," of Bazzini, adding two encores.

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Lehmann's Hall was filled Tuesday night with an appreciative audience, the occasion being a concert by the pianist Miss Clara Ascherfeld, assisted by Miss Margaret M. Cummins, soprano, and Natop Blumenfeld, violinist.

The program was opened with the rarely heard and beautiful Schumann Sonata No. 1 in A minor, for piano and violin. It was given an altogether admirable reproduction, its performance showing a sympathetic reading and a smooth and polished ensemble. Miss Ascherfeld's solos included the D'Albert transcription of Bach's Prelude and Fugue for organ in D major; Intermezzo in E flat, from op. 117, Brahms; Andante Spianato e Polonaise, op. 22, Chopin. She played also a Russian Fantasy by Napravnik, with a second piano accompaniment played by Charles Rabold. Miss Ascherfeld's musical and technical endowments are fast securing her a name as a pianist. Her playing was characterized by sincerity and authority.

Miss Cummins has broadened in her art since last season, displaying besides a beautiful voice a warmer temperament and a more convincing style. She sang an aria from Verdi's "Rigoletto," "Caro Nome," and three songs, "Should He Upbraid," Bishop; "Gold Rolls Beneath Me," Rubinstein; "Die Blauen Frühlingsangen," Ries.

Edwin Tanner, of the Peabody piano department, gave informally last week the recital which illness prevented earlier in the season. His playing has broadened greatly since last year.

The program of the second Peabody alumni concert was devoted to original compositions by members of the Alumni Association. It follows:

String Quartet in G major.....Bochau
Messrs. J. C. Van Hulsteyn, Franz Bornschein, Howard Thatcher and Alfred Fürthmaier.

Two Songs for soprano.....Lucke
Autumn Within.
Cradle Song.
Miss Katherine Faethe, accompanied by the composer.

Capriccio, for violin and piano.....Brown
Howard Thatcher and the composer.

Two Songs for soprano.....Brown
Together.
Berceuse.

Miss Faethe.
Romance, for violin and organ.....Moses
Played by the composer and Howard Thatcher.

Three Songs for mezzo-soprano.....Starr
Serenade.
And Then.
Belshazzar.

Sung by the composer.
Two Songs for soprano.....Starr
Envoi (Butterflies).
A Prayer.

Sung by Master John Triplett Harrison. Violin obligato played by Miss Susan H. Dyer.
Ho! Every One that Thirsteth (for soprano, baritone, piano and violin).....Moses
Miss Margaret May Cummins, Charles Rabold, Miss Clara Ascherfeld and the composer.

EUTERPE.

Frieda Stender's Triumph.

MME. EUGENIE PAPPENHEIM may feel justly proud over the emphatic hit scored by her pupil, the promising young artist Miss Frieda Stender. Public and press are unanimous in their praise, and we are pleased to give herewith extracts from the daily papers:

Miss Stender possesses a naturally beautiful and highly trained voice, excellent in quality and technique.—New York Herald.

Her fine voice and good schooling were again in evidence last night, and her concert gave a large measure of downright pleasure to those who managed to hear her.—New York Tribune.

Miss Stender has a voice of excellent quality and sufficient power. Her tone production is generally good, and she sings with evidences of good schooling. She has every reason to hope that with further study she may have a successful, if not brilliant, career.—New York Times.

Miss Stender, who possesses a soprano voice of good quality and ample volume, which has been carefully developed, was in her happiest mood, and sang with spirit. Her work presages for her a brilliant future.—New York World.

The unusual voice which attracted so much attention last winter at the Metropolitan is even more of high praise now. Her method, diction and intelligence are admirable, while in regard to accuracy of pitch Miss Stender can discount many singers of fame.—New York Press.

These are the most important of New York's daily papers; others write in a similar vein, especially the German press.

THE MUSICAL COURIER has long predicted a future for Miss Stender, and called the public's attention to her frequently. She is a New York girl, and Miss Stender received her entire musical education in this city. Mme. Eugenie Pappenheim, with whom she commenced her studies at the age of fifteen, was her only teacher, and she is scarcely twenty years old now.

Thiers-Riesberg at Sorosis.

ALBERT GERARD-THIERS, with F. W. Riesberg at the piano, gave his "The Technic of Musical Expression," for the sisterhood of brilliant women known as "Sorosis," at the Waldorf-Astoria last week, delighting the large company extremely. He set forth the reasons for certain things always done in musical expression, substituting reason for instinct, dissected the innermost raison d'être of conventionalism in musical expressiveness, and in succinct style opened the doors to willing and intelligent ears. Interspersed were the usual songs, ranging from old Padre Martini, 1661, to that talented and lamented American composer, Frank E. Sawyer.

Mr. Thiers received many signs of approbation from the crowd of women, who know what is highest and best in the intellectual and artistic world—signs which would not wait the opportunity, either, but broke forth spontaneously during the lecture and during the singing.

Mr. Riesberg at the piano aided and abetted the singer in sympathetic and highly artistic fashion. Chairman De Zielinski, of the New York State Music Teachers' Association, has secured this lecture-recital for the coming meeting at Glens Falls.

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Opening of Clavier Hall.

Piano Recital by S. M. Fabian.

FOR over thirty years A. K. Virgil has labored as a teacher and educator in music, and in more recent years he has won fame as the inventor of the Clavier method. He is the director of the Clavier Piano School, and one of those actively interested in the Clavier Company. The company having recently removed its business to new and a more commodious building at 11 West Twenty-second street, the school directed by Mr. Virgil is also now located there.

The formal opening of the handsome recital hall in the building was celebrated last Friday evening with a recital worthy of any hall in the country.

The Baltimore pianist who modestly writes his name S. M. Fabian came on to New York and gave the recital. In both Baltimore and Washington Mr. Fabian stands pre-eminent as a teacher. That he is not better known as a pianist is doubtless due to his strong love for teaching, and, as before hinted at, his diffidence and modesty not only grounded in the foundations of his art. Mr. Fabian passed several years in Europe in his youth, and among several teachers the foremost one was Franz Liszt.

Mr. Fabian is most decidedly a composite player, for he plays Beethoven as convincingly as he does either Chopin or Liszt. Miss Mary Lansing, contralto, and pupil of

pression on the many musicians and students present, for they are seldom heard in public.

The long and continued applause which greeted Mr. Fabian after the playing of each piece in the Chopin list made it plain that the audience enjoyed him most in those numbers. It is indeed rarely that one hears Chopin played with such singing tone and at the same time with such wholesome individuality. The writer liked best the Nocturne and the Scherzo because of the infinite variety of expression shown by the pianist; the one piece poetically tender, the other a veritable cannon of force and sound.

Loveliness is the best word to characterize Mr. Fabian's playing of the Henselt study. Many hoped he would repeat it, but he did not. The Liszt "Gnomes" was thrilling as Mr. Fabian played it, and as for his performance of "The Dance of Death" it was equal to a full orchestra. The crowing of the cock and the rattle of the bones of the perambulating skeletons sent the shivers down the spines of many in the hall who understand the significance of this strong and remarkable composition by Saint-Saëns. Liszt's transcription for the piano brings out wonderfully the orchestral effects, and Mr. Fabian proved equal to both composers.

Many in the hall arose and recalled the pianist again and again, and finally he did add another number, a dainty Berceuse, by Iljinski. Miss Lansing's rich voice was listened to with pleasure. She sang especially well the aria from "Jeanne D'Arc," and sang it in German and not in French.



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THE NEW CLAVIER HALL.

Francis Fischer Powers, assisted Mr. Fabian in the following program:

Fugue	Rheinberger
Thirty-two Variations	Beethoven
	Mr. Fabian.
Sapphic Ode	Brahms
Jeanne d'Arc	Tschaikowsky
	Miss Lansing.
Mazurka	Chopin
Nocturne	Chopin
Valse	Chopin
Scherzo	Chopin
Chant Polonaise (Liszt transcription)	Chopin
	Mr. Fabian.
Gretchen am Spinnrad	Schubert
Open Secret	Woodman
Who'll Buy My Lavender?	German
	Miss Lansing.
Etude	Henselt
Gnomes	Liszt
Dance Macabre	Saint-Saëns-Liszt
	Mr. Fabian.

After the Chopin group Mr. Fabian played the Polish composer's great Polonaise in A flat, and played it as he did the other compositions—with consummate virtuosity. The little fugue by Rheinberger, played at the opening, at once established the performer as an artist with a most beautiful technique, and both broad and musical in his conception. The Beethoven Variations made a strong im-

pression on the many musicians and students present, for they are seldom heard in public.

After her second group of songs, Miss Lansing sang as an encore, "Good Night, Little Girl," by Macy. Miss Lansing was presented with a bouquet of roses, tied with pink satin ribbons.

Clavier Hall will seat several hundred people, and will doubtless prove a great advantage to the school which gives during the season many recitals by its students and professional artists. The color of the walls, a delicate Nile green, is very restful to the eye. The ceiling is decorated pure white, and thus a fine harmony prevails. The stage is ample, and in the rear there is another large room that may be used on recital evenings for the overflow audience. For the recital last Friday evening the hall was decorated with palms and flowers, and with many of the bright faced students officiating as ushers. All guests and visitors received a warm welcome and a cordial invitation to "call again."

To-morrow evening (Thursday) a recital will be given with the following program by students and teachers:

Prelude and Fugue, No. 20, A minor	Bach
	Miss Bertha Hoberg.
Brooklet	Heller
Arabesque	Lack
	Miss Lucy A. Norris.
Rondo Capriccioso	Mendelssohn
	Miss Florence Dodd.

Romance	Rubinstein
	Miss Grace Hodgson.
March from Tannhäuser	Wagner-Liszt
	Miss Eleanor Foster.
TECHNICAL ILLUSTRATIONS.	
Etudes, Nos. 4 and 5, op. 10	Duvernoy
	Sidney Steinheimer.
Faschingsschwank, op. 26 (Allegro)	Schumann
	Miss Harriette Brower.
Nocturne, op. 48, C minor	Chopin
	Miss Winnifred Willett.
Prelude	Pachulski
Cascade de Chaudron	Bendel
	Louis T. Hunt.
Liebestraum, No. 3	Liszt
March Wind	MacDowell
	Perlee V. Jervis.
Erlkönig	Schubert-Liszt
	John Rebarer.

A six weeks summer session in the Virgil Clavier method, for teachers and players, will open at the school on July 8. Friday and Saturday, July 5 and 6, will be examination and enrollment days. Circulars giving full particulars may be obtained by addressing the Clavier Piano School.

Fiftieth Saengerbund Anniversary in Washington D. C.

THE Washington Saengerbund commenced on April 21 the three days' celebration of its fiftieth anniversary with a concert at the National Theatre. The concert was under the direction of Henry Xander, the musical director of the Saengerbund, who trained the chorus, led the orchestra, selected the soloists, played the accompaniments and also figured as the composer of a chorus with orchestral accompaniment, "Jubelklänge," the words by the president of the society, Frank Claudy, written and composed especially for this occasion. In each of these various departments Mr. Xander was eminently successful, and the result was that Washington heard on this occasion one of the finest concerts it has listened to this season. The program was as follows:

Overture, Oberon	Weber
	Orchestra.
Choruses—	
Ständchen	Spicker
	Words by Fr. Winkel.
Lenz	Aysslinger
	Words by R. Klotz.
	Saengerbund.
Address in German	Frank Claudy.
Violin solo, Fantaisie Caprice	Vieuxtemps
	Franz Wilczek.
Soprano solo, Scene and aria from Lucia di Lammermoor	Donizetti
	Mme. Charlotte Maconda.
(Orchestral accompaniment; flute obligato, Henry Jaeger.)	
Lohengrin Phantasy	Wagner
	Orchestra.
Address in English—	Hon. Simon Wolf.
Chorus, Jubelklänge	Xander
(Dedicated to the Washington Saengerbund.)	
	Words by Frank Claudy.
	Saengerbund and Orchestra.
Violin solo, Zigeunerweisen	Sarasate
	Franz Wilczek.
Soprano solo, Polonaise, from Mignon	Thomas
	Charlotte Maconda.
Coronation March, from The Prophet	Meyerbeer
	Orchestra.

Maconda scored a great triumph. Her exquisite tones so well placed and so dexterously manipulated in coloratura passages far surpassed anything heard in Washington for some time. The singing experts in the audience called attention to the absolute control of her breathing, and her art from every possible viewpoint. The crowded theatre recalled her several times after each number, to which she responded with encores; and Baron Von Holleben, the German Ambassador, requested Mr. Claudy to convey to her his appreciation of her singing.

The playing of the orchestra, which was composed entirely of local musicians, was up to the high standard of the rest of the program. Mr. Xander is a graceful and magnetic leader, who gets the very best work out of the men in the orchestra as well as the chorus.

Mr. Xander's chorus has an original and pleasing melody, with good orchestral interludes between the verses. The orchestral writing so befitted each instrument that not one note was changed from the original score at the first orchestral rehearsal.

Mr. Claudy, the president, was presented with a handsome medal and an immense lyre of roses and Mr. Xander a large laurel wreath tied with red ribbon. The Saengerbund continued its golden jubilee by giving a ball and a banquet on the two successive nights.

Tenor Strong in "Daisy Chain."

Edward Strong's two solos in the recent performance of "The Daisy Chain" at the Hosea concert in the Holland House were well sung, and received prolonged applause. The solo "Stars" (Escape at Bedtime), with its high A's was artistically sung, and "The Moon" was done in most dainty and effective fashion. Strong is in increasing demand.



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BUFFALO, N. Y., April 26, 1901.

MISS MARY R. SOUTHWICK, of Niagara street, opened her home for a musicale Friday evening, April 12, given by the Tuesday Afternoon Club.

Miss Ellen M. Stoddard read an original and interesting paper on the life and works of Chopin. The paper was illustrated by piano selections by Robert Loud, who has a beautiful, sympathetic touch, and plays with much taste and expression. His numbers were: Scherzo, B flat minor; Nocturne, E flat; Impromptu, F sharp. An unusual pleasure was the hearing of Chopin vocal numbers. Miss Ada Gates, who has a deep, clear, powerful voice of wide range, sang "Bachanna," "Eine Melodie" and "Melancholie" in splendid style.

Miss Amelia M. Herbold and a number of her piano pupils gave a recital at her home on Friday evening. A pleasing program was rendered by the following young women: The Misses Erna Breitwieser, Bessie May, Alice Windish, Gertrude Windish, Jennie O'Neill, Bertha Neidhardt, Cora Hofheins and Katherine O'Neill. Little Miss Emma Turner assisted with recitations.

The Cecelia Club was entertained by Mrs. Etta E. Shew, at No. 388 Fourteenth street, April 13. The program consisted entirely of Handel's compositions in commemoration of the anniversary of Handel's oratorio, "The Messiah," which was first performed April 13, 1742, at Dublin. It was also in commemoration of his death, which occurred April 13, 1759. J. W. Maskrey, tenor, assisted the club.

Many of the city's best known society people were patronesses for the musicale given at the beautiful home of Mrs. Henry Ware Sprague, for the benefit of the building fund of the Buffalo Seminary. The participants were Miss Elizabeth R. Olmsted, piano; Seth Clark, baritone; Miss Kathleen Howard, contralto, and Mrs. Marie Hoag-Haughey, soprano. All are superior musicians, and the program was given in a thoroughly enjoyable manner.

Tuesday evening, April 16, in the Twentieth Century Club, Mrs. Clara E. Thoms, pianist, assisted by Miss Louise Scherr, gave a recital, when the following program was presented:

Aus dem Volkleben.....	Grieg
On the Mountains.....	
Bridal Procession.....	
Carnival.....	
Songs—	
Serenade.....	Spicker
Impatience.....	Schubert
Miss Louise Scherr.	
Adagio.....	Chopin
Scherzo.....	Chopin
Song, Ecstasy.....	Beach
Miss Scherr.	
Vogel als Prophet.....	Schumann
Nachtstück.....	Schumann
Etude.....	Liszt
Song, 'Tis Better to Laugh.....	Donizetti
Miss Scherr.	
Magic Fire Music.....	Wagner-Brassin

An evening of music and story was given last Thursday at the Lafayette Avenue Presbyterian Church for the benefit of the Women's Association. The artists giving the program were Mrs. Hoag-Haughey, soprano; Mrs. Burton Fletcher, reader and Mrs. Herbert Mickle, pianist.

Mrs. Haughey (who recently came from Chicago) is comparatively new in Buffalo's musical circles, but is most

welcome, as she is the possessor of a sweet, clear, sympathetic voice, which she uses with artistic skill. Thursday a cold prevented Mrs. Haughey from doing herself justice, but her numbers were very pleasing, the "Irish Love Song" being the gem of the evening. Mrs. Mickle played with fine technic and much spirit, receiving a deserved encore. Mrs. Burton Fletcher always pleases, and extra numbers were insisted upon.

W. C. Dempsey has been engaged as choirmaster at St. Luke's Episcopal Church (Richmond Avenue) for the coming year, in place of Dr. M. B. Eshleman, resigned.

The following are engaged for one year from Easter as members of the choir of Richmond Avenue M. E. Church: Basso and director, A. L. McAdam; tenor, Herbert G. Paur; soprano, Miss Marie Miller; contralto, Miss Blanche Fisher; organist, Miss Mary Knoche.

It is a certainty that Mr. Lund will have an orchestra of fifty or sixty men for two months during the Exposition in Buffalo, in addition to the excellent bands already engaged. Inness and his band will give their concerts in the famous Temple of Music on the Court of Honor.

The Buffalo Philharmonic Society under direction of James C. Hall, gave Audran's charming opera, "Olivette," at Concert Hall, Friday evening, April 19. The chorus of fifty voices had been carefully trained. This is the third opera this society has given under the above director.

The Teutonia Liederkreis gave the second concert of its series at St. Stephen's Church, under the direction of William Wagner. An elaborate program had been prepared for this occasion. Mendelssohn's Forty-Second Psalm, which was so well received at the last concert, was repeated. Mr. Wagner played several organ selections. Soloist, Mrs. E. C. F. Kurtz; accompanist, Miss Hulda Haiges.

Among the changes in the church choirs may be mentioned the following:

Organists—Seth Clark, Trinity Church; Henry S. Hendy, St. Mary's; William S. Jarrett, Westminster; Mrs. Frank Davidson, Delaware Avenue Baptist; Jaroslaw de Zielinski, Plymouth Methodist Episcopal Church; Mr. Hill, of Bradford, Ascension Church.

Singers—Miss Finch, alto, Delaware Avenue Methodist Episcopal Church; Henry Lautz, tenor, Church of Our Father; Frederick Elliott, tenor, First Congregational Church; Miss Kate Sherbourne, alto, Church of the Messiah; Clarence Odell, tenor, and Mrs. Alton J. Cooke, alto, Westminster; Herbert Paur, tenor, and Miss Blanche Fisher, alto, Richmond Avenue Methodist Episcopal Church; Edward M. Sicard, bass, St. Paul's; Charles Dempsey, choirmaster at St. Luke's Church. At the Delaware Avenue Baptist Church, which employed a precentor last year, the choir will consist of a double quartet, including Miss Edith Nichols, Miss McClelland, sopranos; Mrs. Noye, Miss Kilman, altos; Mr. Tuthill, Mr. Voorhees, tenors; Mr. McIntyre, Mr. Barnes, basses. Mr. Davidson will be the director at the Plymouth Methodist Episcopal Church, which has hitherto had a chorus; a quartet will be substituted, including Miss Higbee, Miss Mitchell, Mr. Douglass and Mr. Davis, under Mr. De Zielinski's direction.

The last orchestra concert of the season was given at the Teck Theatre Sunday evening.

The program was above the usual standard, and to the delight of music lovers contained interesting numbers and those not played far too often, as some of this season's numbers have been. There are plans for a similar series next season with a larger orchestra, and soloists of a national reputation are promised. The best orchestra numbers Sunday were the Mendelssohn Overture and the "Peer Gynt" Suite, by Grieg, of which "The Death of Ase" and "Anitra's Dance" were particularly well rendered, receiving a deserved encore. Mrs. Rosa Linde, of New York,

was the soloist. Her beautiful contralto voice was heard to splendid advantage in all of her selections, and she was enthusiastically received.

A very large audience listened to the third concert of the Buffalo Orpheus, given April 22, under the able direction of Herr John Lund.

The Maennerchor reached its usual high standard of perfection, and a string orchestra of selected musicians gave several pleasing numbers, among them two gems by Director Lund. Two superior soloists made this one of the best concerts of the season, viz., Mrs. Bertha Lincoln Huestis, of Dubuque, Ia., and Herr Karl Griener, of Vienna.

Mrs. Huestis is the possessor of a clear voice of splendid range and fine carrying power; her enunciation is almost perfect, and her selections were all given in a most musicianly manner. The most ambitious number was "Ocean du Ungeheur," by Weber, which received a most creditable interpretation. All of her numbers were enthusiastically encored. Herr Griener has a splendid technic, but a poor tone. He was well received.

NELLIE M. GOULD.

Morning of Music at Mr. Becker's.

IN place of his regular lecture-musical on Saturday at his home, 1 West 104th street, Gustav L. Becker invited his pupils and their friends for a morning of music, with three assisting artists, Mrs. Charles Grant Shaffer (Miss Dora Valesca Becker), violin; Mme. Kaethe Pieczonka-Walker, 'cello, and Master Joseph Fürstman, soprano. The program follows:

Serenade.....	Gounod
Henrietta Barbier.	
O Salutaris Hostia.....	Joseph Fürstman, with violin obligato by Mrs. Shaffer.
Sonata for violin and piano, op. 8.....	Grieg
Mrs. Shaffer and Mr. Becker.	
Consolation, No. 2.....	Liszt
Miss Edna Wilkinson.	
Kol Nidrei.....	Bruch
Papillon.....	Popper
Madame Walker.	
The Four-Leaved Clover.....	Brownell
Master Fürstman.	
Trio, op. 42.....	Gade
Mrs. Shaffer, Madame Walker and Miss Mary Finlay.	

This season Mr. Becker has given his pupils opportunity to practice with violin and 'cello for sight reading and ensemble. Two were heard at a preceding musicale. At this Miss Finlay, of Montclair, played with ease and adaptability remarkable for a first appearance in ensemble playing. Master Fürstman is the solo soprano of St. Stephen's Church, Newark. The attendance was with one exception the largest this season. There will be one more lecture-musical before the vacation, when Mr. Becker's pupils that are teachers will bring representatives of their pupils to appear upon the program of his annual "Children's Day."

Judge Lewis in Town.

Judge George Lewis, of Buffalo, N. Y., was in town last week, full of enthusiasm over the Pan-American Exposition, especially the wonderful 400-foot electric tower, a veritable glimpse of fairyland. He had also something to say of his daughter, Miss Ruth Lewis, who studied some time with Theodor Björkstén, and last week gave her own recital in Buffalo, at the Twentieth Century Club, and before an audience of such dimensions that she was able to make a nice deposit in which three figures appeared—and the first was not 1 or 2, either.



Madame Marie Decca, the celebrated Soprano and Boston teacher of the Gracia-Marchesi Method, includes in her repertoire the following songs by American composers:—

"Gently close my weary eyelids," Paul Mercier; "The Spring of Love," Nathaniel Irving Hyatt; "Another Day," E. R. Kroeger; "Bend low, O dusky Night," E. R. Kroeger; "The Wind is Awake," Homer N. Bartlett; "O Whistle and I'll come to You, my Lad," Helen Hope-Tink; "Under the Rose," William Arms Fisher; "Der Aua," Henry K. Hadley; "A tiny Bit of Heather," L. E. Orth; "Milkmaid's Song," Eitelbert Newin; "Blue Eyes," Carlo Minetti; "A Rose once Grew," Marie von Hammer; "When all the World is Young, my Lads," Edith R. Noyes; "Would You?" W. J. McCoy; "There are many Ways to Love," W. J. McCoy; "Love's Lullaby," J. C. Macy; "Ah, Love but a Day," Julian Pascal.

The above songs are selections from the portrait catalog of American Composers, "Selected Songs," published by Oliver Ditson Company. Catalog free.

OLIVER DITSON COMPANY,
Boston, Mass.

CHAS. H. DITSON & COMPANY, New York, N.Y. J. E. DITSON & COMPANY, Philadelphia, Pa.

A Letter from John Jenkins.

Sometime a Musician of Note in England.

LONDON, April 29, 1901.

WE do not in the least commit ourselves regarding the authenticity or otherwise of the following document. It purports to be a letter from John Jenkins, in the seventeenth century, a musician of considerable eminence in this country, but now totally forgotten. It came to us by post in the ordinary way; but the stamp, which was slightly singed, was strange to us. We shall in due course submit it to a competent authority for an opinion as to whence it emanated. In the meantime the letter itself raises some points of considerable interest to the musicians of the twentieth century. That the style is somewhat modern, that the sentiments expressed are even more modern—these criticisms will certainly be passed upon the production; but the thing has fallen into our hands, and for the sake of the wisdom it contains, the fears it utters, the confidence it displays, we print it as it reached us.

SIR—From these far peaceful climes where I have made my abode for upward of 300 years I watch with the closest attention and the most sympathetic interest the endeavors of young English composers—my own countrymen—to establish a school of composition which shall be truly and in very deed their own. Their struggles are painful. I observe one young inventor after another come cheerfully forward with his symphonic piece, his sonata of two or more parts, his opera (is not that the new fangled word by which you name a stage play with music and singing?) and I note that the pieces for instruments are played once or twice, and no more, and that most often the opera is not sung at all, and then the young men fade away before my eyes; and in a few years I discover them turned into respectable professors in some place where music is taught. Their high hopes and ambitions are fled; they have no hope save that of earning a decent livelihood, no ambition higher than that of becoming noted in the calling of teaching. A few of the more stalwart persist; they ceaselessly and without tiring turn out works of all sorts and conditions. But what comes of all this tireless labor? Absolutely nothing, sir. You seem to my eyes to be no nearer having a national school of composition now than you were twenty years ago. Indeed twenty years ago there was better reason to hope. At any rate, at that period composers had, not altogether abandoned the sweet if delusive joys of hope.

Respected sir, will you be pleased to give me leave to proceed straight to the root of the matter?

In my days I read much in books, and in all that I read in history I cannot recall to mind an example of a nation striving greatly after an ideal (as it is called nowadays in your parts) without ultimately achieving it. Nay, from these parts I have observed both the German and the English nations—or at least the better divisions thereof—striving after a modern poetry, and with these eyes I have seen a Goethe and a Schiller perform the task in Germany, and in England a Wordsworth, a Shelley, a Coleridge and a Byron perform it. More lately I have seen a band of determined men revivify painting in England, although half a century ago the art seemed pretty nigh at the point of death. Our sturdy people have done these things, and I would fain show why they have not yet done, and why they are not like to do for some time, the feat of founding a style of composition of their very own, in which they shall utter in their particular and unmistakable way the thoughts that are in their hearts. Then perchance I may be able to speak somewhat to the point touching the best means by which they may attain their end.

It is not, sir, that your men lack genius. Let us suppose that a very fine genius arose among you. What would be his chance of getting a sufficient number of hearings to win over those who at first would be naturally and inevitably against him, and what would be his chance of earning a bare livelihood by his art while his music was making itself known? The answer is sadly simple and direct. He would not be permitted to earn a living, and good care would be taken that his music got no more hearings than could be helped. You are constantly complaining and exclaiming about the lack of genius to-day and about the dullness and utter want of originality of the stuff which is boomed by the enterprising impresario. You have not realized that you take every precaution that ingenuity can devise to stamp out the whole species of genuine composers, while you encourage every trick that commercial enterprise can hit upon to force mediocre music and mediocre composers upon yourselves as palatable substitutes for the real things. The critics are mournfully conservative.

When the beginner with some new thing comes along they jump upon him; they well might jump him out of existence, as if the unlucky young cuss had not already enough on hand in competing with the mediocrities whose noble productions stand so much nearer to the public taste (I note that I have dropped into your modern lingo; in my time we should have said "the taste of the town") that the entrepreneurs have no difficulty in seeing how much more quickly they can be made to yield a profit. It

is melancholy, indeed, that in England, as in France and America, large sums of money should be spent on educating the young idea, and then, when the young idea begins to develop and bring forth great or even small good things, the whole forces of society should be brought into array against it and endeavor to force it to cease to be itself, to force it to become unoriginal. In a few words and briefly, you have no composers because you starve them out of composition! You refuse them their bread; their bread they must needs earn by teaching or they must die. Is it a matter for wonder that one ambitious composer after another gives up the battle and is content to jog along the common highway, earning a comfortable living?

In my day life was made smoother for those who invented music. There were some who composed for the Church, and in the Church they found their employment. They played their organs and they taught their choirs, and they wrote much of the music which their organs played and their choirs sang. Then there were those who (like myself) wrote music mainly for performance in the chamber; and these found a patron who was attached to chamber music, and in the patron's service they passed their days, composing music for the chamber and assisting at its performance. Organists and writers for viols and for voices all alike gave lessons in music to young ladies and more rarely to young gentlemen and noblemen; but this labor engaged them during only a small portion of each day. The greater portion of their time was free to be devoted to their proper work—the writing and the performance of their music. I myself was engaged for many years in the house of a fine connoisseur in music; and it was full well known to us that my emoluments were not only for playing, but also for the inventing of my music. After my day, Master Bach, in Leipsic, was engaged in the service of the Church. In London Master Handel gained immense sums for musical works written for his patrons. Before Master Handel meddled (to his sorrow) with opera he could not have lived had it not been for the patrons he met.

How strangely changed are all these things. There are no patrons now. The wealthy men who live in the lane by Hyde Park, when they do have any music in their houses, send out for it as they might for a basket of fruit or a haunch of venison, and the truth has been thrust upon me that the music is only provided that much conversation may go on at their tables without the various guests becoming a nuisance to one another. Further, I have seen that lively, vulgar tunes win the ear of the wealthy men most quickly, and that they desire neither English music nor English musicians to play it. In the houses of the great there is no opportunity of a young man displaying his talents. He is desired to play certain popular theatre airs, or a waltz from Vienna. It is true that some virtuosi on the piano or the viols often play after the meal is over; but I am concerned only with composers; and it matters not to me whether the great are amused, after their stomachs are filled, by a pianist from Poland with long hair or by a dancing poodle. In all Great Britain you have only one opera house where stage plays with singing can be given, so that no composer, be he young or old, has much chance there. Nor, should he write for a large band or for sets of viols, are there in our country a sufficient number of bands or concerts where these can be played; and, moreover, if they are played, there are no patrons to give him presents whereby he can live while he is composing further proofs of his genius and art. As for organists, they compose little, and that little is nowadays of a poor quality. Organists do not spend their leisure time in composing for the Church; they spend it in teaching. Those who direct bands do not spend their leisure in composing at all; they spend it also in teaching, or in drinking lager beer.

Sir, there will be no true English composers, men who live their lives to compose, until you vastly increase the number of your opera-houses, and until every town in the kingdom is provided with a good band. Then by your modern system of collecting what you are pleased to term "royalties" on all copies sold of the composer's work, the composer whose music has any good quality in it will ultimately be enabled to live. At least he will have something to look forward to, something to cheer him during the hours of sheer drudgery which your modern manner of writing for the orchestra, and in fact for all instruments, demands. But—it may be that I am old fashioned, belonging to a long past generation—I cannot resist the thought that the patron is your main hope. Your millionaires are proud of buying a noted painter's picture.

What man is proud of buying a noble musical work?

Three Songs.

Words from . . .

"Some Verses,"

By HELEN HAY.

No one so much as dreams of it! If your millionaires would but do that they might even gain their very hearts' desires in many instances; which is to say that they might sell at a profit the works they have bought. Why do they not employ composers even as we were employed in our day? Why has not every great and courtly house a band attached to it and a composer at work writing music for the band and training the players? The patron is he in whom I would set my faith. But the younger composers might also do much for themselves. They should everywhere start orchestras, using every device known to the modern wit of man to induce your town councils and the rest to subsidize them, and they should play each other's music whenever that is possible. Only by these methods, in my opinion, sir, will anything be done. I have the profoundest confidence in the musical genius of my race.

In the long run, I believe, they will write music fit to stand by the proudest German monuments. But generation after generation passes; one man after another loses his chance of immortality—it may be such an immortality, alas! as mine—and it is time they woke up to the truth in the matter. I have now spoken it to them as I see it to be. I am, sir,

Your most humble, obedient servant,

JOHN JENKINS.

The Posthumous Compositions of Ethelbert Nevin.

THE place made vacant in American music by the death of Ethelbert Nevin will long remain unfilled. From the first the originality and intensity of his compositions commanded immediate attention, and placed him in prominence as a representative American composer.

The John Church Company has secured all of the unpublished manuscripts left by Mr. Nevin, and will issue them at intervals as indicated by him before his death.

The many who have been charmed by the beauty of his compositions will be glad to know that among these later works are to be found some of his most effective writing.

In particular must be mentioned a new suite for piano, richer in melody and form than its predecessors, "A Day in Venice," "Water Scenes" and "In Arcady," and excelling anything of his hitherto published. Among other compositions are songs marked by freshness, vigor and fervor, and a cantata or song cycle possessing a fascinating interest of the intensest sort.

Obituary.

Franz Balogh.

Franz Balogh, one of the best known Hungarian musicians that have come to this country, and for several years a clarinetist in Karl Kaposy's band, died last Wednesday at 49t East Fourth street and was buried Thursday afternoon from the Hungarian Roman Catholic Church in East Fourth street. A band of fifty-five Hungarian musicians from the various organizations in the city played at the funeral, which was under the direction of the Hungarian Society.

Frank Gilbert.

Frank Gilbert, about forty years old, son of a cousin of W. S. Gilbert, the librettist, died on Thursday at the Norfolk (Va.) Almshouse, where poverty led him. He was a musician of note and a composer, whose father, also a composer, is the principal of church music and organist at an English university.

Richard Redhead.

LONDON, May 4.—Richard Redhead, who wrote the tune of the "Rock of Ages," is dead. He had been organist of St. Mary Magdalene's Church, Paddington, since 1864; set several well-known hymns to music, and composed various pieces.

Theodore Becker.

The death of Theodore Becker, formerly director of the Louisville (Ky.) Liederkranz, and a well-known musician, was cabled from Berlin recently. George C. Becker, a brother of the deceased, resides at 1619 West Chestnut street, Louisville.

Set to Music by

BERENICE THOMPSON.

Published by

E. F. DROOP & SONS,

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WASHINGTON, D. C.



37 AVENUE BRUGMANN, BRUSSELS, April 25, 1901.

A PERFORMANCE took place a while ago at the Conservatoire, which one can qualify as unique. The work in question is one by J. S. Bach, a Concerto for four instruments, flute, hautbois, violin and petite trompette, in F, with accompaniment of orchestra and organ. This seems improbable at first view, and nothing is more surprising than to hear the sound of the hautbois, and even that of the violin and flute, combine itself with the strident timbre of the trumpet. It is unnecessary, however, to state that the instrument in question is of a special kind, reconstructed by Mr. Mahillon upon the orders and with the counsels of Mr. Gevaert, and which obtained the frankest success with the few privileged ones who heard this original selection.

This audition was given in the presence of Felix Mottl, Kufferath director of the Monnaie, and a few amateurs. The executants, Messrs. Anthoni (flute), Guidé (hautbois), Colyns (violin) and Goeyens (trompette), were vigorously congratulated by Mr. Gevaert. The great curiosity and the great difficulty of this execution was the part of the trompette in F.

This curious instrument is even higher by a third than the petite trompette in D, which has served thus far in the works of J. S. Bach; it always gives the effect to the listeners of a drunken man walking on a roof. . . . Mr. Goeyens played as if he had never done anything else than that in his life, and perhaps he is the only instrumentalist in the entire world who can perform on it. This praise bestowed by Mr. Gevaert does not seem exaggerated.

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If we believe what they say in Antwerp, the successor of Peter Benoit is already designated; it is Jan Block, before whose talent and maitrise all the other candidates it seems have inclined themselves, and who, moreover, after Peter Benoit occupied the first place at the Antwerp Conservatory. None would be more fit in any case to take the direction of this Conservatory than the eminent composer of "Milenka" and of the "Princesse d'Auberge."

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Peter Benoit judged by a Frenchman.—Alfred Bruneau, in the *Figaro* a short time ago, consecrated a warm and vibrant article to the memory of Peter Benoit. This homage in the mouth of the author of "Le Rêve," "L'Attaque du Moulin" and "Messidor" is too worthy and too flattering not to be signalized here. After having summed up the youth of the composer, Mr. Bruneau continues: "Flemish, Peter Benoit did not cease to be it in heart and in mind, and his life was but one long struggle in favor of the ideas which were dear to him. Called in 1867 to the direction of the Royal Antwerp Conservatory, he set himself up immediately as a resolute antagonist to the Franco-Belgian school, of which Mr. Gevaert was then the most important representative. He spoke only the Flemish language; he composed only on Flemish text; he put in his music a rudeness, a very Flemish joy; it pleased him to glorify the Flemish by hymns and symphonies, and in 1877, on the occasion of the anniversary of Rubens' birth, he reunited on the square of the Cathedral of Antwerp an enormous army of instrumentalists and choristers, and while the church bells rang out with all their might, while the trumpets from the summit of the towers threw out their strident notes, he proclaimed—the baton de mesure in his hand, bringing to a triumph the enthusiastic singers—the sovereignty of a national art. Peter Benoit was almost ignored by our public. His works are, in spite of this, without number, and how vast, powerful, simple and full of life! He was a man of action, headstrong, of great courage and loved and admired in Belgium even by those who did not share his convictions. His loss will be greatly felt down there. This is why I feel obliged to render homage to this strong and virile talent, to this firm and honest character, to the bold and tenacious will of the master who has just disappeared."

This is well said. It does not occur every day that one musician speaks in these terms of one of his confrères—this confrère being dead—especially when the first is a Frenchman and the second a Belgian.

The following story, strictly authentic, is reported by the Brussels correspondent of the *Courrier de l'Escout*: During the recent discussion about the budget des beaux arts a deputy had resolved to demand the gratuitous production of the works given at the Conservatoire, and he said to one of his colleagues that he would notably ask the Minister for a public reading of "The Passion," of Mathieu. "Bah!" says the other. "Mathieu has written a 'Passion'?" "Yes, the one they played last year at the Conservatoire. * * * I will ask a subsidiary, so that one can give a big public production, and so everyone, the humble and the poor, can taste of this chef d'œuvre." The other remained speechless. Seeing that he did not answer, the musician friend insisted. At last his interlocutor thought he understood. He broke out into a loud peal of laughter. "Ah, j'y suis," he said; "you speak of the 'Passion' of Bach after the Gospel of St. Matthew!" This Mécène du herbe had taken the Evangelist for the composer M. Mathieu, who was director of the Ecole de Musique, of Lourain, and is to-day director of the Ghent Conservatory! Emile Mathieu, who has nothing evangelical about him, will be flattered all the same when he learns this.

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The Schola Cantorum of Paris, the big school of vocal music founded by Vincent D'Indy, Guilmant and Charles Bordes, gave a concert of ancient and modern music at the Grande Harmonie, which constituted a most interesting manifestation of musical art. The program was a good one. The first part contained a series of religious airs from the seventeenth and eighteenth centuries; the second a series of melodies by Charles Bordes on poems by Verlaine, a series of melodies by Castillon on poems by Sylvestre, and the second tableau of the "Chant de la Cloche," by Vincent D'Indy. These works were given in an admirable manner by the soloists of the Schola Cantorum and the Chanteurs de Saint Gervais, Mlle. de la Rouvière and Joly de la Mare; Jean David and Albert Gibelin. The instrumental part, confided to H. Crickboom, violinist, comprised the Concerto in A minor (accompanied by Madame Crickboom), and Prelude and Fugue from the Sonata in G minor of J. S. Bach. Let us say that this part of the concert was as much appreciated as the other, and that Mr. Crickboom's virtuosity did not have the slightest weakness in the celebrated fugue for violin alone, which procured so many triumphs for Joachim. The co-operators of the concert of the Schola Cantorum, M. Bordes, the impeccable accompanist not excepted, will all take away with them the best wishes of the Brussels public, which gave them well earned applause.

Auf Wiedersehen.

MINNIE TRACEY, the well-known soprano, sails for Europe to-morrow, Thursday, on the French line steamer La Champagne. She will give a series of concerts there, and will return early in the fall for an American tournée.

Piano Recital by a Bowman Pupil.

MISS ELLA LORETTA FLOCK gave a recital in the Presbyterian Church at Hackettstown, N. J., Friday evening, April 26, in which she played compositions by Beethoven, Chopin, Mendelssohn, Schubert, Liszt and MacDowell.

Miss Flock's touch is said to be musical, varied, her technic brilliant, as well as refined, and her interpretative powers excellent. The local paper, the *Gazette*, has this to say of the occasion:

Miss Flock's piano recital last Friday evening, in the Presbyterian Church, attracted one of the most critical, and, to judge by the demonstrations at the close, one of the most delighted audiences it would be possible to get together in a town the population of our own. Every number on the program commanded that wrapt and discerning attention that is the highest inspiration of the artist. If a prophet is without honor in his own country, Miss Flock demonstrated that an artist is not; and she also demonstrated her mastery of her art. The audience had heard Dr. Ion Jackson before, but he left with his auditors last Friday evening the delightful uncertainty as to whether they had ever heard him at his best before. Mr. Johnson, of Newton, was unable to be present owing to the death of his father, but his numbers on the program were acceptably filled by Mr. Corwin, of Morristown.

Miss Flock contemplated a recital this month, with the assistance of Dr. Jackson, at the Carnegie Chamber Music Hall, but has postponed it until the fall.

Philharmonic Election.

THE New York Philharmonic Society will hold its annual election of officers to-day. Andrew Carnegie will probably be elected president, and Emil Paur re-elected as conductor.

Price Daily Class Recital.

This occurs Friday evening of this week at the Y. M. C. A. Hall, 5 West 125th street.

Music in St. Louis.

St. Louis, Mo., May 4, 1901.

WITH the advent of May, all things musical are preparing to come to a close. The Choral Symphony has given its last successful concert, and Conductor Ernst will soon be on his way to Europe, where he no doubt will find many orchestral novelties for next season. Financial troubles seem to be at an end as regards the society, as the guarantee fund has been raised and will defray the expenses for last season. Corwin H. Spencer has been elected president. Vice-President George D. Markham, Secretary Milton B. Griffith and Treasurer Oscar Bollman were re-elected. It would be a disgrace to St. Louis should such an organization come to an end on account of lack of funds, but such trouble seems now to be averted.

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The Apollo Club has done splendid work under Alfred G. Robyn's able direction and the last concert was a glorious success. M. Gauthier and Miss Maud Powell were the soloists. The "boys" had their annual banquet at the Southern Hotel last week, and it was truly a "feast" of good things. President Charles Wiggins was toastmaster, and the speeches brought out any amount of concealed wit and humor. The subscriptions for next year have been coming in, and the club is in a prosperous condition. The Morning Choral Club, assisted by the Kirkwood Choral and some few male voices, gave their closing concert Tuesday evening. E. R. Kroeger, "the always reliable," conducted. The solo parts were given by Miss Adah Black, a little woman with a big voice; George Carrie and Wm. Porteus. George Buddens, a comparatively new pianist to St. Louis, gave several numbers, and played exceedingly well. He inclined to be somewhat mechanical when he suddenly does something with such artistic finish one is inclined to forgive his sometimes studied effects. He has a splendid future before him. The club did some excellent work and showed careful training and conscientious work.

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A morning musicale was given at the Visitation Convent Thursday by Nellie Allen-Hessenbruch, pianist; Bertha Winslow Fitch, soprano, and Emile Karst, violinist.

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Horace Dibble, the well-known singer and organist, gave a successful recital last week, assisted by his pupils.

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There is a movement on foot to give a concert at the Odéon some time this month, to raise money to erect a monument to Chas. Humphrey, whose tragic death caused such intense sadness. He was universally liked, and the coming concert will be a testimonial of love and respect to him.

● ▲ ●

The Sunday orchestra concerts, under the directorship of Homer Moore, gave two concerts and decided to wait until fall before continuing them. People could not be lured indoors these beautiful Sundays, even with a good orchestra, and local artists engaged by Mr. Moore. Perhaps something will be done next season, but "we shall see."

NELLIE ALLEN-HESSENBRUCH.

Damrosch Out.

THE following reached the office of this paper at the hour of going to press:

"The Manuscript Society at the meeting held on Monday night elected John L. Burdette president, to succeed Frank Damrosch."

It is a pleasure to announce this move on the part of the society. The election of Mr. Burdette means that the society has come to life again and will now succeed in doing something.

Henriette Weber Recus.

Some of Henriette Weber's recent accompaniment engagements were Miss D'Angelo Bergh's concert, Waldorf-Astoria, April 22; Miss Bisbee's recital, May 1; also "The Daisy Chain," to be given at the Waldorf-Astoria, May 10.

Jessie Shay to Play.

The pianist Miss Jessie Shay is engaged to play in Pittsburg, Pa., on May 10. This season has been the most successful one on record for her.

Slivinski.

The pianist Josef Slivinski has been re-engaged for the next season here under the management of R. E. Johnston.

Harold Bauer.

LONDON, May 4, 1901.

Musical Courier, New York:

Bauer sensational success at London Musical Festival to-day.

Von Klenner Pupils Sing at Club Meetings.

FOUR pupils of Mme. Evans Von Klenner, who compose the Viardot Quartet, contributed a delightful musical program at the last meeting of the Prospect Club, of Brooklyn. This group of singers includes Miss Sara Evans, Mrs. F. M. Avery, Miss Anna Roe and Miss Frances Byers. The program presented was certainly a treat to the members of the club. Here are the numbers:

Quartet—
Lovely Rose.....Hermes
Volklied.....Schumann
Lullaby.....Brahms

Quartet.

Alto soli—
Quest.....E. Smith
For Me the Jasmine Beds.....Chadwick
Liebestraum.....Liszt

Miss Sara Evans.

Shakespearean songs—
Fairy Lullaby.....Mrs. Beach
Hark, Hark, the Lark!.....Parker

Miss Frances Byers.

Duet, I Know a Bank.....Horn

Miss Roe and Miss Evans.

The same pupils of Madame Von Klenner gave the following musical program at the meeting of the Mary Arden Club:

Soprano solo, Awake.....Pellissier
Miss Anna Roe.
Contralto solo, Quest.....Smith
Ah, Rendimi.....

Miss Sara Evans.

Quartets.
The Viardot Quartet.

Asheville, N. C., Summer School.

IN conjunction with the six weeks' summer school there will be given four grand concerts, in which all the artists constituting the faculty will participate. The dates of these concerts are July 23, August 1, 8, 15, and for these season tickets will be sold; 250 were sold the first week.

Miss Estelle Harris, the brilliant young dramatic soprano of the Church of the Divine Paternity, with Percy Hemus, basso cantante, of St. Patrick's R. C. Cathedral, with other singers yet to be selected, constitute the vocal force of the

school. Claude Trevlyn is the violinist. He was a pupil of the eminent English violinist, Mr. Carrodus, and has since had extensive experience in Australia, Vancouver, and later here.

The school opens Monday, July 15, closing Saturday, August 24.

Naughty Sebastian Bach.

AT the Bach exposition at Berlin there is displayed a very curious document. It is nothing less than the report of the discipline administered to Sebastian Bach by the consistory of the Church of Amstadt, where he was organist. He was charged with outstaying his leave of absence when he went to Lubeck to hear Buxtehude play the organ. Secondly, with introducing old (wunderlich) variations when playing the organ during divine service. Thirdly, of not having sufficient authority over his pupils. Fourthly, of having gone to a tavern during the time of service. Lastly, of having admitted a strange young lady, "eine frembde Jungfer," to the choir of the church to play music there. The inquiry lasted from February 21 till November 11, 1706, and ended by Bach being forced to acknowledge his transgressions, and promise amendment.

Anton Kaspar Tours the South.

ANTON KASPAR, one of our foremost violinists, has been engaged to tour the South with Carrie Bridewell, of the Metropolitan Opera Company, and a prominent pianist. The cities to be visited include Nashville, Memphis, Louisville, New Orleans, Mobile, Birmingham, Savannah, Augusta, Atlanta, Charleston, Lynchburg, Petersburg, Richmond and Norfolk. Mr. Kaspar's repertory is a large one, including the Fourth Concerto and "Fantaisie Appassionata" of Vieuxtemps, Sarasate's "Faust Fantaisie" and "Zigunerweisen" and Wieniawski's Polonaise and Scherzo Tarantelle. He will sail for Europe on June 13, where he will be heard in several concerts during the summer, returning to the United States next fall. Mr. Kaspar's playing is described fully in the Washington letter of April 13.

Ethel Crane.

Miss Ethel Crane has been chosen to fill the position of solo soprano of the Marcy Avenue Baptist Church, Brooklyn, New York. Miss Crane has had many concert engagements in the past season and her success has been most pronounced. On May 10 she will be heard at Oley Speaks' recital at the Waldorf-Astoria.

Genevieve Bisbee.

LAST Wednesday afternoon Miss Genevieve Bisbee gave a musicale at which two of her talented pupils, Miss Dale and Miss Howard, played, and E. Theodore Martin and Oley Speaks sang.

Miss Bisbee may well be proud of her pupils. Their playing revealed rapid finger work and excellent technic. Miss Dale played Czerny's Etudes, Nos. 15 and 40, op. 740, and Leschetizky's "La Piccola" clearly and brilliantly.

Miss Howard played Schutte's "Carnival Mignon Suite," with its six movements, very well indeed. Her tone is good and her hand well trained.

Mr. Martin sang several selections in finished style, and Mr. Speaks' remarkable bass voice earned him several encores. At the conclusion of the musicale Miss Bisbee herself was obliged to play. She played Chopin's "Fantasie Impromptu," MacDowell's "Etude Polonaise," Schumann's "Nachtstück" and Schubert's Minuette.

Another Successful Maigille Pupil.

MISS ELENOR HOWARD, the possessor of a mezzo-soprano voice of rare beauty and power, is engaged with N. C. Goodwin and Maxine Elliott in the "Merchant of Venice" Company, now touring the Eastern and Western States. It is to be regretted that a severe cold prevented Miss Howard from singing at Madame Maigille's last musicale.

Marie Schade's Summer Plans.

Miss Marie Schade, the Danish pianist, will make a tour of the fashionable summer resorts. She expects to play both at Newport and Bar Harbor.

VOCAL INSTRUCTION.—A prominent vocal teacher of New York, remaining at home this summer, will have vacancy for a few good voices. Terms reduced. Address VOICE, care of MUSICAL COURIER.

THE conductor of a Berlin singing society, well versed also in orchestral conducting, who has given concerts in Berlin with great success and received excellent criticisms, would like to take the place of director of a mixed or male chorus and to establish himself at the same time as teacher of the vocal art in a conservatory. References can be obtained from Prof. Dr. Joseph Joachim, director, and Prof. Adolph Schulze, head of the vocal department of the Royal High School of Music, at Berlin, and from Otto Floersheim, Berlin, W. Linkstrasse 17, in whose care letters on the subject should be addressed under the heading of "Conductor."

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